24 NOVEMBER 1956
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SP J I ... 54
MISS ... L JOY
NBC ... 2 4
30 R CHEFFELLER PLAZA
NEW Y ... Y

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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If you want the keys to sales success in these 5 important markets

specify STORZ stations

WDGY
...neapolis-St. Paul

It's very nearly unanimous. Hooper, Nielsen, Pulse *and* a host of Twin Cities advertisers agree: WDGY has the big audience for those big results! See JOHN BLAIR or WDGY GM Steve Labunski.

KOWH
OMAHA

Now in its sixth year of first place dominance. Latest Hooper — 47.7%. First on latest Pulse and latest Trendex, in all time periods. Contact ADAM YOUNG INC. or KOWH General Manager Virgil Sharpe.

WHB
KANSAS CITY

First per Hooper, first per Area Nielsen, first per Area Pulse, first per Metro Pulse. 87% renewal rate among leading Kansas City advertisers proves dynamic sales power. See JOHN BLAIR or WHB GM George W. Armstrong.

WTIX
NEW ORLEANS

Still rocketing, still in first place, with increasing margins all the time, per latest Hooper. And wait 'til you see that newest Pulse. Ask ADAM YOUNG INC. or WTIX GM Fred Berthelson.

WQAM
MIAMI

Now bringing Storz music, news, ideas, excitement to all of Southern Florida, with 5,000 watts on 560 kc. WQAM is already a fine Miami buy, as JOHN BLAIR or GM Jack Sandler will demonstrate.

...e Storz Stations
...ay's Radio for Today's Selling

President:
Todd Storz

## SPOT RADIO: YESTERDAY'S UGLY DUCKLING

Today spot radio is breaking all previous records. Here are some of the reasons for the spectacular comeback of the spot medium

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## Watch out for these tricks with figures

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## The era of the colossal commercial

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## Monthly cost and programing Comparagraph

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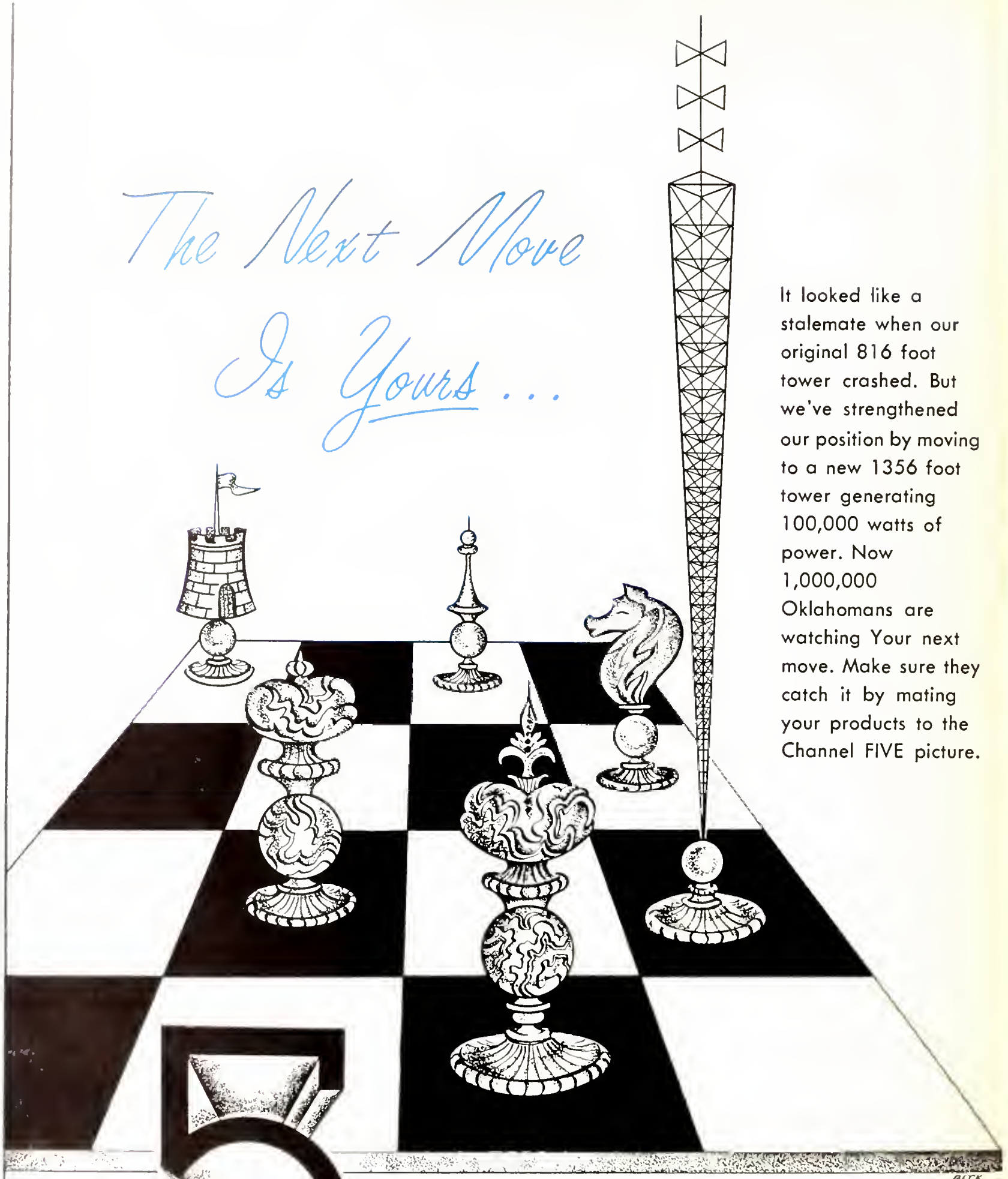
# The Next Move Is Yours . . .



It looked like a stalemate when our original 816 foot tower crashed. But we've strengthened our position by moving to a new 1356 foot tower generating 100,000 watts of power. Now 1,000,000 Oklahomans are watching Your next move. Make sure they catch it by mating your products to the Channel FIVE picture.

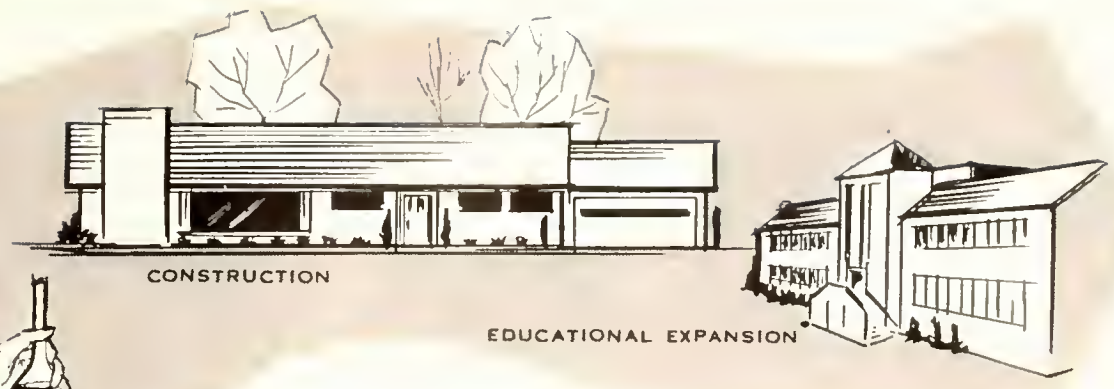
# KGEO-TV

## The Center of Attraction

ENID, OKLAHOMA

**FULL ABC NETWORK**

REPRESENTED BY JOHN E. PEARSON CO.



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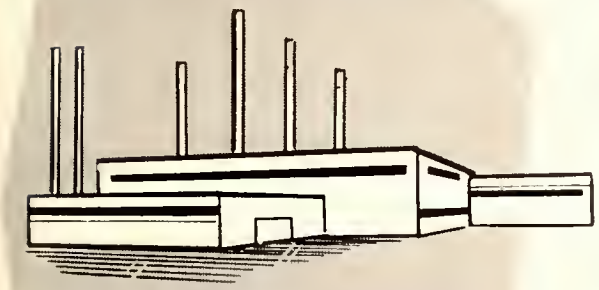
EDUCATIONAL EXPANSION

CHEMICAL AND RESEARCH FACILITY EXPANSION



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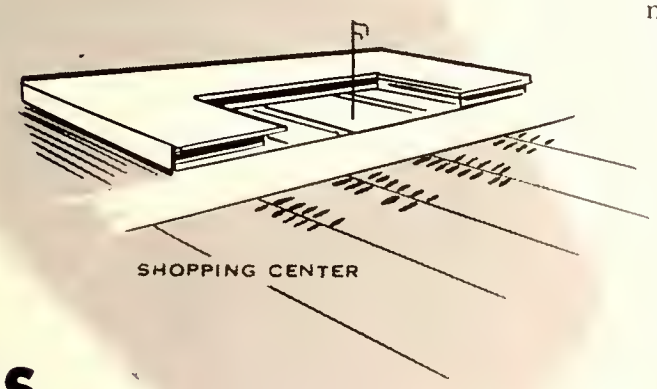


SHOPPING CENTER

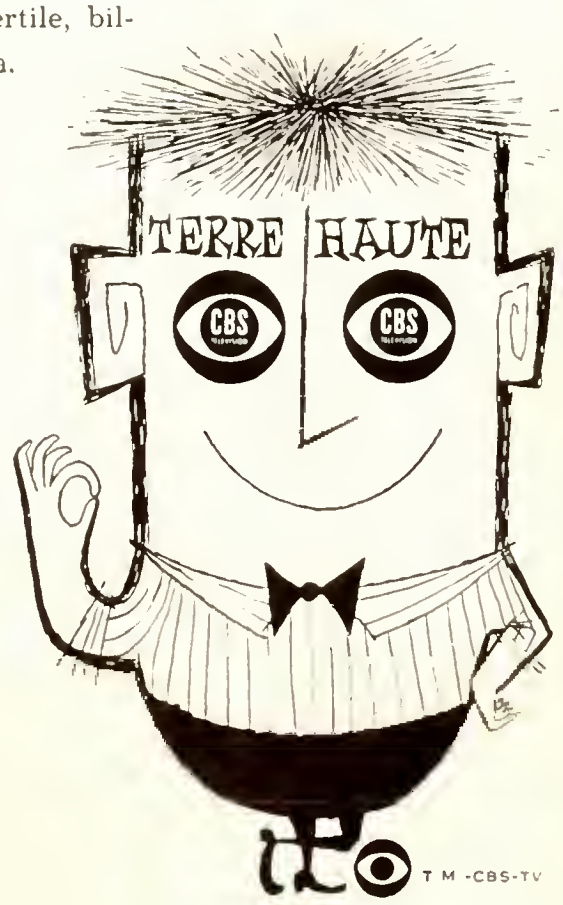
$110,000,000

*make 1956 and 1957 "Boom" years in the*

# TERRE HAUTE

## *Market*

Construction and expansion investments include: Allis-Chalmers, $10,000,000 addition to mammoth present plant; Indiana and Michigan Electric Co., $58,000,000 new plant; American Brass Co., $25,000,000, new brass plant; Commercial Solvents, Stran Steel, Charles Pfizer Co., Bemis Bag Co. and others are investing many more millions in this important Midwest market. Expansion of educational institutions, a new multi-million dollar shopping center, and enormous private construction have made Terre Haute the "Boom" market of this rich and fertile, billion-dollar area.




**CBS**
**NBC**
**ABC**

*Complete television coverage of this "Booming" area is supplied by*

**WTHI-TV** channel 10 CBS TELEVISION

**TERRE HAUTE, INDIANA**

THE BOLLING, CO., NEW YORK — CHICAGO

24 November 1956 • *Vol. 10, No. 26*

# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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**Humor, tv's third dimension**

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On the horizon is a new structure for advertising agencies, evolving out of the increase in marketing and other agency services

**How to use NCS No. 2**

In question-and-answer form, here are the key facts about Nielsen Coverage Service: how it can be used and what it can't be used for

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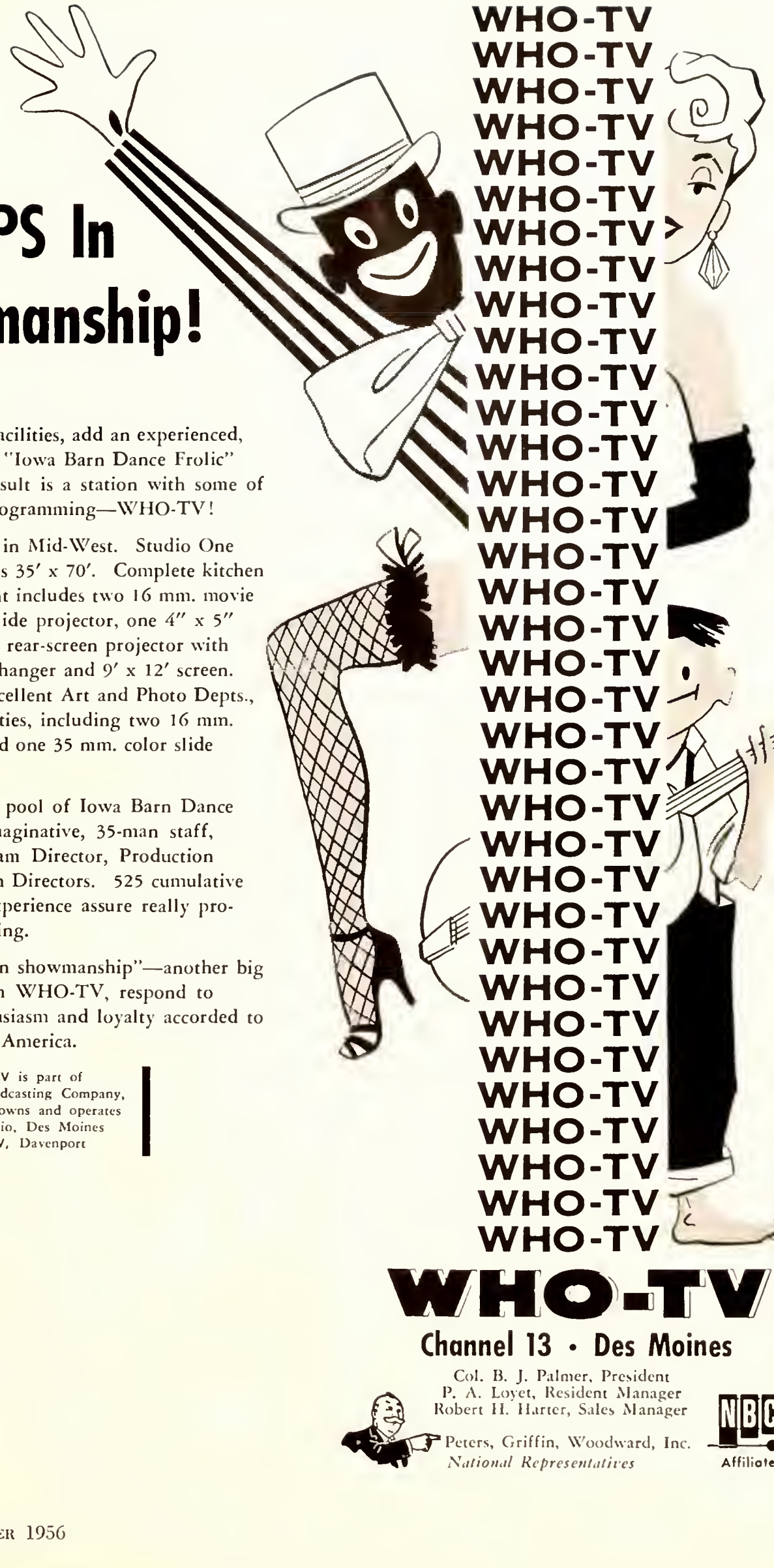
# TOPS In Showmanship!




TAKE finest television facilities, add an experienced, staff with a real flair for "Iowa Barn Dance Frolic" showmanship, and the result is a station with some of the Nation's best local programming—WHO-TV!

**FACILITIES!** Largest studios in Mid-West. Studio One is 50′ x 90′, Studio Two is 35′ x 70′. Complete kitchen also available. Equipment includes two 16 mm. movie projectors, one 35 mm. slide projector, one 4″ x 5″ opaque projector and one rear-screen projector with automatic 4″ x 5″ slide changer and 9′ x 12′ screen. Also big Mobile Unit, excellent Art and Photo Depts., plus complete color facilities, including two 16 mm. color movie projectors and one 35 mm. color slide projector.

**PERSONNEL:** A tremendous pool of Iowa Barn Dance Frolic talent, plus an imaginative, 35-man staff, headed-up by TV Program Director, Production Manager and 4 Television Directors. 525 cumulative years of show-business experience assure really professional local programming.

Yes, WHO-TV *is* "tops in showmanship"—another big reason why Iowans watch WHO-TV, respond to WHO-TV, with an enthusiasm and loyalty accorded to few television stations in America.

WHO-TV is part of
Central Broadcasting Company,
which also owns and operates
WHO Radio, Des Moines
WOC-TV, Davenport

**WHO-TV**

**Channel 13 • Des Moines**

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Robert H. Harter, Sales Manager

Peters, Griffin, Woodward, Inc.
*National Representatives*

NBC Affiliate

# Everyone...in the Texas Gulf Coast Area

# is sold on KGUL-TV

***The only station that delivers a primary city signal to Galveston and Houston.***

**KGUL-TV is top preference** in prime time* with the most popular nighttime program, the largest average audience and the highest number of quarter hour firsts.

(Source: ARB, July, 1956, 7 days, 6 P. M. Midnight)*

## 1/4 OF TEXAS

¼ of all Texas buying income, over 600,000 families with 475,000 television sets, make up the rich Gulf Coast Area, including Galveston and Houston.

Chorted in proportion to effective buying income for counties included in KGUL-TV's coveroge areo.

kgul TV

GALVESTON, TEXAS

Represented Nationally by CBS Television Spot Sales

# NEWSMAKER of the week

## Ben Duffy: the co-production approach

When lean, soft-spoken Ben Duffy, president of BBDO, addressed last week's RTES meeting in New York, he put his firm high among those which believe agencies must move again into show control.

Duffy does not advocate 100% show control by agencies. But he does urge them into co-producership. "If advertisers are to acquire more effective programs at realistic prices," he says, "advertising agencies must take an active part in their production." Let's take a look at some of the things Duffy and his agency are doing.

At BBDO, there is only one show wholly produced in the shop *Your Hit Parade*. But as a co-producer, the agency is stepping up its activity. Last year, BBDO decided *Armstrong Circle Theatre* needed perking-up, got together with the producers and worked out improvements. What the collaboration proved was that agency and producer can work amicably together for the benefit of the client. Since then, BBDO has involved itself more and more with production on other properties in all areas—planning, writing, casting and screenings. A BBDO production group, for example, has been in on the new General Mills show, *Giant Step*, right from the start.

Duffy told SPONSOR such co-producership by agencies minimizes risk of show failure and cancellations at the end of 13 weeks. It also gets the client exactly what he wants. Because BBDO knew that Standard Oil of California wanted a show with West Coast appeal, it went to Guild Films which had certain Jack London script rights. Agency and packager together developed the *Captain David Grief* series, tailored to the client's need. BBDO also is co-producing two new shows now in the works.

Duffy's co-producership concept is analogous with the situation in Hollywood feature films where studio and free-lance producer work together, jointly or separately contributing story, talent, facilities, financing, and sales channels.

Strangely enough, the advocate of such "togetherness" Ben Duffy—probably will be longest remembered on Madison Avenue for the sensational coup he achieved alone. In 1948, he made a single call on Vincent Riggio, then president of American Tobacco, and came away an hour-and-a-half later with the coveted $10 million Lucky Strike account. Duffy, son of Irish immigrant parents, was born in 1902 on Manhattan's west side. He left high school in his sophomore year, started as office boy at the agency he now heads. In his 36 years in Adland, he's seen many changes. He saw agencies take the reins of radio show control only to drop them with the coming of tv. Now he sees the need again for at least one hand firmly on the reins.


RE:

NCS#2

MOBILE

and the booming

GULF COAST

MARKET

1. Now your brand new measure of station coverage and circulation shows . . .

WKRG-TV

to be the market's *dominant* station!

2. WKRG-TV

outperforms competition
. . . in counties covered
. . . in TV homes reached
. . . in actual audience circulation in *all* categories reported.

3. Makes sense, then, to make

WKRG-TV

your *dominant* advertising force. Without a doubt!

4. WKRG-TV

is viewed on Channel 5 CBS Network Affiliate.

**AVERY-KNODEL**

INCORPORATED

**National Representative**

BUY

TO SELL 2/3 OF CALIFORNIA

**These two Big Impact stations**
**KBIG Catalina**
**KBIF Fresno**
**cover all 8 Southern California counties via the salt-water route.**

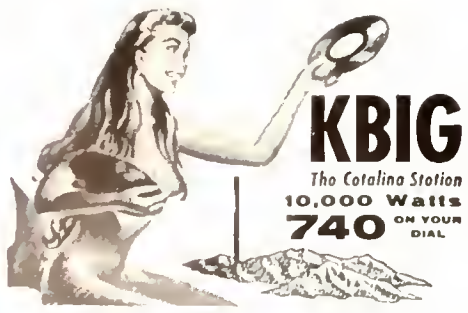
KBIG, broadcasting on 710 kc with 10,000 watts from both Hollywood and Catalina, is the only independent powerful enough and popular enough to register audiences consistently in all three major Southern California metropolitan areas:
LOS ANGELES America's 3rd market
SAN DIEGO the 19th
SAN BERNARDINO the 32nd

KBIF, 900 kc with 1000 watts, is the most powerful and popular independent covering Fresno, the nation's No. 1 Farm Market, and its prosperous San Joaquin Valley neighbors.

With the two John Poole high-quality center-dial music-and-news radio stations, you reach 2/3 of the people and the retail sales of the No. 2 State, at statistically the lowest cost-per-thousand listeners.

Buy both stations: KBIG and KBIF for KBIG rates plus 25%.

Your Weed man has the whole story.




JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone HOllywood 3-3205
Nat. Rep. WEED and Company

# Timebuyers at work

**David Williams,** Harold Cabot & Co., Inc., Boston, feels the success of many broadcast campaigns for Cabot clients is due to a new or unique approach to radio advertising. "Frequently," however, Dave says, "a creative client approach is hindered by unimaginative or negative radio station policies. Stations should be eager to try creative rate structures that encourage such approaches as a three- or four-second super-saturation campaign, or even a well-designed two or three-minute commercial. There's no real basis for an advertiser to be limited to the standard minute, chain-break or I.D., if there's another way the medium can be used." He finds that too many stations substitute policy for creative use of their selling facilities. Another request he makes of stations is that they stress scientific salesmanship. "Loud cries about greatness and super personalities only arouse suspicion and withdrawal," he says. "Perhaps the establishment of an industry-policed standard fact sheet similar in approach to the ABC statement would help so that a station need not claim to be 'first' or 'second' to be a sound buy and a frequent one."

**Nina Flinn** of Robert W. Orr & Associates, New York, finds her more recent agency experience has shown that a basic knowledge of some of the problems of production and of the copy philosophy behind any campaign can help a buyer do a better job. "By sitting in at broadcast strategy meetings along with copy, research, marketing and production people, a buyer is in a better position to offer more intelligent and practical suggestions from a buying point of view," she says. "This is particularly true in the case of first-time broadcast advertisers, whether in radio or television. When the buyer is given the opportunity to become familiar with the client's thinking, copy strategy, marketing problems and the like, he or she can combine with this a knowledge of the markets and the medium—and is more readily able to contribute to the planning of a successful campaign." The end result, Miss Flinn thinks, is that the buyer is capable of placing and following through on a campaign more effectively. "This type of 'knowledge pooling' can only be beneficial to client and campaign, as views from people in many agency jobs can be presented."

# TOP RATING IN CINCINNATI!

Amen [illegible] ring up top [illegible] wherever [illegible] key [illegible] like Cincinnati for example ELLERY QUEEN not only has the **highest rating** of [illegible] syndicated program [illegible] also **outrates** top network favorites such as **$64,000 Question, Climax, Jackie Gleason, Alfred Hitchcock, Dragnet,** and many, many others

*24.7 Pulse, September 10, 1956*

*the*

# ELLERY QUEEN

*series*

starring

## HUGH MARLOWE

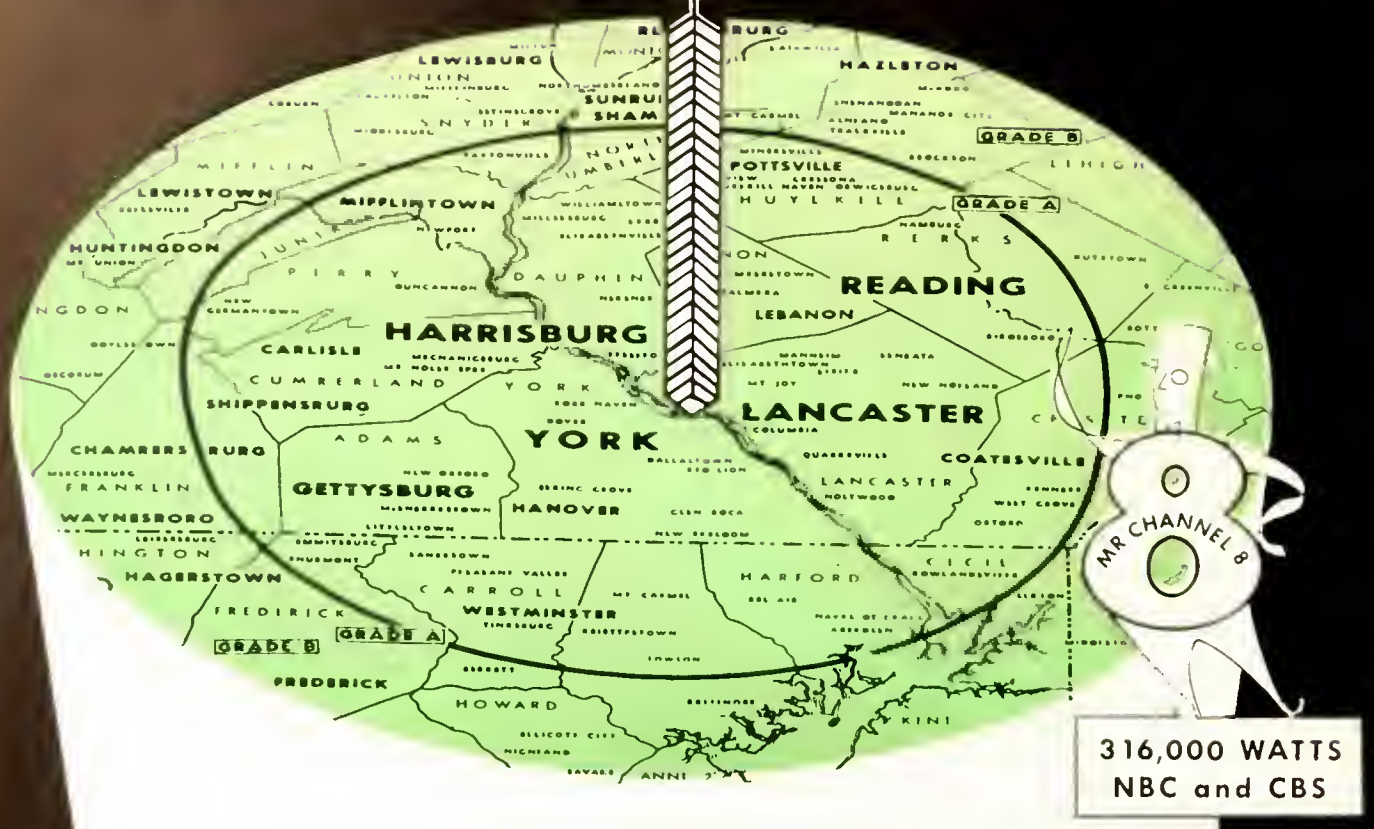
Your own survey will prove to you that more people [illegible] **ELLERY QUEEN** fans than for any other mystery adventure series. No wonder! Books, anthologies, Ellery Queen magazines, motion pictures, network radio [illegible] all with multi-million astronomical circulations, and now the brilliantly produced television series are your guarantee of the big audience you want. Let **TPA** demonstrate to you how the **ELLERY QUEEN** series can best serve you, too.

**tpa** *Television Programs of America, Inc.*

EDWARD SMALL · MILTON A. GORDON · MICHAEL M. SILLERMAN

488 Madison Ave. New York 22, N. Y. · PL 5-2100

# for you to capture $3,634,410,000 in retail sales




Vast in size and multi-city, America's tenth TV market is an important factor in your marketing and selling. High in quality, its 3 1/2 million people have an annual income of $5 3/4 billion, spend $3,634,410,000 a year. Capture the valuable WGAL-TV area through its 917,320 TV sets!

**America's 10th TV Market**

## WGAL-TV
**LANCASTER, PENNA.**
**NBC and CBS**

**CHANNEL 8**
Multi-City Market

STEINMAN STATION
Clair McCollough, Pres.

Representative: the MEEKER company, inc. • New York • Chicago • Los Angeles • San Francisco

*Most significant tv and radio news of the week with interpretation in depth for busy readers*

# SPONSOR-SCOPE

24 NOVEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

**The penalty of leadership is beginning to overtake tv.** Because it is so big, so glamorous, and so expensive, it is also becoming prone to another bigness—big criticisms and dissatisfactions within itself. Long run, these may become routine or disappear; but this week they made an unpalatable stuffing for many a whopping Madison Avenue turkey:

**A number of major accounts are in jeopardy as the result of what's happening to some tv network shows.**

What lends a sense of irony to most of these situations is that the basic fault is not the agencies'. The agency has to contend with so many factors beyond its control. For instance:

- The wrong time at night.
- The show in front.
- A strong competitive show suddenly blowing in, accompanied by an overwhelming blast of promotion and publicity.
- Failure to obtain a powerful enough name on a rating night.

**Client pressure over faltering shows is mounting at NBC TV.**

**General Foods** makes the latest sponsor of an NBC-controlled show to ask that something be done about the situation.

GF thinks its problem might be resolved **if NBC found another time period for the Adventures of Hiram Holliday.**

The present spot—Monday 8 to 8:30 p.m.—is too early, General Foods is convinced. Too many youngsters in the East and Midwest especially are still in control of the sets at that early time.

A GF reminder to NBC: IF NBC should decide to shelve Stanley, which now follows Holliday, GF would be quite happy to inherit the spot.

Finally, **there's the series of upsy-downsy emotional states induced by the sequence in which the ratings appear.** This is the pattern:

- First **Trendex** comes out. This is a great source of joy for those with shows on CBS, and—conversely—a black time for those with shows on the other two networks.
- Then comes the **ARB** report. Admen heavy in ABC now get a big lift, and those on NBC cheer up a bit, too.
- Last comes **Nielsen.** Now NBC sponsors and agencies are jubilant.

Whatever your feelings about ratings, there's no denying that they're hardest on the nerves.

**P & G and other soap leaders apparently have overworked their gambit of making anonymous inquiries for availabilities.**

It's standard practice for the big consumer-goods producers to fish for time on a blind basis—especially when a new product (which the sponsor doesn't want his competitor to know too much about) is involved.

Stations are in sympathy with the practice, but recently there has been a growing touch of impatience because of:

- **Tightening of availabilities** in the very top markets.
- **The embarrassment that follows** when the station discovers the "blind" product con-

flicts directly with an adjacency.

As a point of contrast: **A poll of reps probably would disclose Esso to be their No. 1 account in above-board information disclosure.** This seller-buyer relationship has resulted in a loyalty from stations that's become a classic in the business.

**On the general marketing front this week the news again was ultra-cheery.** To begin with, it will be the best Christmas season on record. Meanwhile all the major economists started unlimbering 1957 predictions—again, all ultra-cheery. Buried in this torrent of generalizations, but not to be overlooked, are the following:

**Item No. 1: The government estimate for cigarette sales this year is about $395-billion, a new high.**

Compared to 1955, the edge for the current year is 3.4%.

The previous high for domestic consumption was in 1952, but—partly because of the cancer scare—sales took a drop thereafter.

This year's revival should give a strong impetus to 1957 budgets.

**Item No. 2: You can get all sorts of estimates on new-car sales for the 1957 season,** but for the moment keep this in mind: **It will be a big year sales-wise and advertising-wise.**

Sales-wise, you have the impetus of a vast array of new styles and models which—like any fashion merchandise—have to be plugged.

Advertising-wise, you have the heightened competitive race among the Big Three. And this is no temporary thing. For the fellow who gets to the top has the near-permanent advantage of repeat sales because of customer loyalty. 1957 will be the year everybody wants to buy still more loyalty.

Of the Big Three, **Chrysler is far ahead on ad expenditures for the new models.** A Detroit guess is that Chrysler's all-out drive may take its ad and promotion outlay well over the $40-million-mark.

**Items No. 3: A new business opportunity for air media may soon emerge from the lamb-growing industry.**

The lamb growers have organized into the American Sheep Producers Council and turned over to Botsford, Constantine & Gardner the task of putting their program into action. First objective will be to get more lamb on restaurant menus and in supermarkets; next, **to stimulate a greater and steadier taste for this protein.**

Over-all, it's like the campaign put on by the turkey growers, which germinated in Utah and turned out to be one of the smartest marketing jobs in food history. Another famed marketing drive in this category—one that used lots of air media—emanated from the broiler people in the Maryland area.

**ABC Radio's affiliate advisory committee has taken a swipe at what it terms "jukebox" stations while endorsing the network concept of broadcasting.**

In a statement issued after a weekend meeting with AB-PT president Leonard Goldenson and ABC Radio v.p. Don Gurgin, the committee:

- **Rejected** the vaunted impression that independent stations outrate network affiliated stations.
- **Reaffirmed** the belief ABC affiliates have "the greatest opportunity in years to capitalize upon the basic strength and resurgence of network programing service."

**Network tv—instead of growing into the dominating giant of the favored few —happily is turning into a friendly amoeba that proliferates itself.**

The reason is **alternate sponsorship.**

Whereas radio knew no other form but one advertiser to a program, network tv continues to divide itself up more and more.

An index to this rate of increase is a comparison of November of this year with the like month of 1955.

A breakdown by SPONSOR-SCOPE of the sponsored night-time programs on all networks for the week of 25 November 1956 shows **48% of them with alternate sponsors and 16% with three or more sponsors.**

For the parallel week in 1955 the figures were 43% and 9%.

This comparison recalls a statement made in 1950 by Niles Trammell, then NBC vice-chairman: "Radio's weakness was in having too few advertisers; it was prone to having too many eggs in one basket. Television must make way for as many advertisers as possible to guard against sharp fluctuations in revenue."

Here's indisputable proof of the spiraling costs of network tv (and the trend mentioned in the item above):

**Only 14% of the programs carried on all three networks at night advertise a single brand or are strictly institutional.**

The remaining 86% carry two or more brands.

Source: SPONSOR's program comparagraph, page 33.

**More and more agencies are awakening to the need to do their tv program planning much longer in advance than heretofore.**

Some of the bigger ones already are talking about next fall instead of waiting until March or April to shop for availabilities.

Agency executives realize that they've been working too close to the old radio timetable when three-month planning was ample and you could even make a major change over a weekend.

Note the thesis of BBDO president **Ben Duffy's** talk at the RTSEC. **Duffy urged agencies to assume the co-producer role in a program package** at its very inception, instead of waiting until it's offered as a pilot film. (At the moment there are very few pilots that haven't been shopped over.)

See Newsmaker of the Week (page 5) for more on Duffy's views.

Ben Duffy's remarks (above) were received with "amens" along Madison Avenue, but promptly followed by this probing question:

**How can agencies expect to move into the co-producer's role with an outside package when the big talent offices are really in the driver's seat?**

The point of the query is this:

A show may have a better chance of success if done live, **but the talent agent's main goal is the best tax deal for his client.** And that kind of deal can only prevail when the star has a piece in a **film series.**

**Which tv programs get the benefit of free chainbreak plugs?** Who's the vice-president in charge of dishing out these valuable come-ons?

Y & R has poked into the matter at both NBC and CBS and now thinks **there isn't any firm answer.**

Apparently no allocation policy has been set up at the networks to ration this kind of

thing. Says one tv executive: "We think of them mainly when we have to promote a spectacular."

It's apparently one of those situations that has escaped exploration because tv has been too busy with bigger things.

**Radio networks may find a windfall in the fact that affiliated stations in some of the top markets have sold out all their availabilities between 4:30 and 7:30 p.m. weekdays.**

If there are enough such tight markets, the only way a national advertiser can get into them is by going network.

Note this wry comment on the situation by a rep:

"It was spot that started radio rolling again and here are we reps sitting by while the networks cash in on our spade work. The only way we can get any more money from those prime spans– 6:30 to 9 a.m. and 4:30 to 7:30 p.m.—is for the station to raise rates or reclassify its time."

**Look to increasing support from the major Hollywood studios in the exploitation of their older features on tv stations.**

They're swinging around to the philosophy expressed by 20th Century-Fox head, Spyros Skouras: "The more **they look at pictures** and the more they talk about them, the **better will it be for the entire picture business."**

How spirit of cooperation worked in Chicago:

WBKB-TV and WGN-TV set the week of 1 December for a promotional push on feature, using the theme, "Hollywood in Chicago." WKBK-TV obtained Donna Reed for appearances and WGN-TV has applied to 20th Century, through NTA, for a visiting star.

**Network radio may soon be back in duPont's media picture.**

Fabries division of the Delaware colossus was so impressed with a presentation from CBS Radio that it indicated that it would ask its agency, BBDO, to re-evaluate the division's media strategy with a view to including radio.

Network's story was built around a specific entertainment package.

**NBC Radio expects to corral some substantial radio deals as soon as all affiliates have approved the network's new program structure.**

In fact, it's got a sizeable contract on hand, ready to sign when the final contingent of stations vote aye. The contract involves new news schedule.

Meantime CBS Radio has sold Scott Paper Company some more daytime business.

CBS put the added billings at $1,300,000. Agency: J. Walter Thompson.

Once again here's proof that the amateur hasn't a chance in tv.

**The job of selling the advertiser's local campaign now calls for topflight professional promotion men.**

Some 300 such station promotion specialists from all sections of the country held their first convention last week in Chicago. Their organization: the Broadcasters' Promotion Association.

**Picked as president was David Partridge,** advertising-promotion chief of the Westinghouse stations.

The Chicago group that put the meet on its keels were Charles A. Wilson, WGN & WGN-TV; John M. Keyes, WMAQ & WMBQ; Tom Dawson, WBBM & WBBM-TV, and Ell Henry, ABC.

**For other news coverage in this issue,** see Newsmaker of the Week, page 5; New and Renew, page 56; Spot Buys, page 62; News and Idea Wrap-up, page 64; Washington Week, page 73; SPONSOR Hears, page 79; and Tv and Radio Newsmakers, page 80.

In a single day, KNX reaches
more homes in
Metropolitan Los Angeles
than the four leading
independent stations *combined.*

# That's saturation!

And KNX saturation *sinks in.*
Your sales message is backed
by programming
that demands attention:
drama, discussion, comedy,
sports, variety and news...
not a lulling repetition
of top tunes.

When you talk "saturation"
get *saturation.*
Buy **KNX RADIO,**
the most *listened to* station
in Los Angeles.

Represented by
CBS Radio Spot Sales.

IN AND AROUND
COLUMBUS, GEORGIA

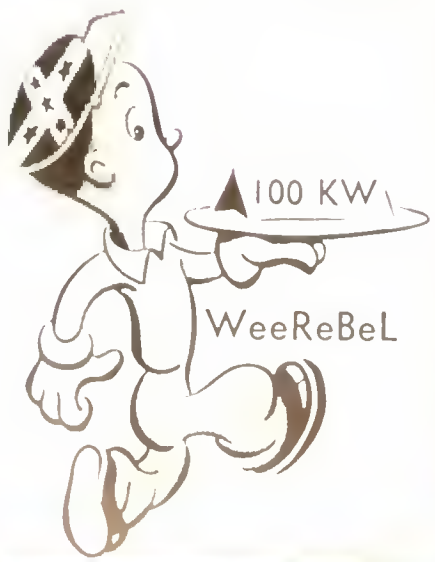
CHANNEL 4 CBS ABC
WRBL-TV

PREFERRED VIEWING

11-COUNTY AREA - NOV. '55
402 of 404

METROPOLITAN FEB. '56
298 of 416

• COMPETITIVE QUARTER HOURS
WEEKLY TELEPULSE




CALL HOLLINGBERY CO.



*by Bob Foreman*

# Agency ad libs

## Did tv go this far in just 7 years?

I was thumbing over a review of television, its set growth, listener patterns, coverage, etc., when suddenly the obvious occurred to me—that this new phenomenon which has affected our living habits, our business procedures, our ways of politicking, our architecture and, for a number of us, our blood pressure, has taken place in approximately seven years.

I was going to call them "short" years but in this case the cliché doesn't apply. They were decidedly long years. Exciting. Trying. Astonishing, to be sure. But they certainly aren't short when one realizes that seven years back in television resembles the days when the pterodactyl roamed the skies. F'instance.

Seven years ago film on tv was terrible. The technical quality of it, that is. I recall that we had about eight or nine Groucho films in the can when we discovered that the faces of the contestants appeared only as white blobs. This was discouraging to say the least, especially when we realized that whatever corrections could be made would not be available for telecasting for at least 13 weeks.

Back then, too, there was a great deal of get-rich-quick talk among film-makers, despite their problems of providing suitable quality for telecasting. Everyone with a script and the name of a vice president of a West Coast bank was going to turn out a pilot film, sell it fast, scurry into production (using the bank's money) and clean up.

### Get rich quick scheme was "syndication"

The big way to hit this jackpot was not to sell to the networks or to a single advertiser for a network time spot. It was to "go into syndication." Send a couple of drummers out on the road with 16 mm. prints under-arm and watch the sales roll in! Boy, this was easy! Of course, you got a nice fat regional deal right off the bat so you could pay off your below-the-line (production) costs while grinding out the episodes. All other payments were deferred. So—as each added market was sold, almost everything you took in was gravy.

Unfortunately, something went awry. Sales were hard to come by and costly to achieve. The banks saw huge deficits becoming huger as each film went into the can and only a fraction of the negative cost coming in week after week. So they got to thinking like bankers again rather than like uranium prospectors. They began to question the philosophy of taking a loss now and getting big dough when the reruns were sold. They discovered that advertisers insisted on reruns being held until they themselves were through with the show so as not to have to compete with themselves. And consequently, many a near millionaire went into hock. In addition some nice staid old banks found they owned batches of half-hour television films of dubious aesthetic as well as economic value.

Back in those days live shows had their problems, too. Hardly a

(*Please turn to page* 18)

*". . . television rose to its greatest heights of achievement . . . color television's shining hour".*

ALDINE R. BIRD, BALTIMORE NEWS-POST

*". . . spritely, heart-warming, original . . . must have struck a responsive chord with all viewers except those cynical, hard-bitten souls who refuse to acknowledge the fact that they were once children . . . the finest original score we have heard on TV".*

HOLLYWOOD REPORTER

*"It was 90 minutes of high pleasure, a joy in every respect. It was a rare moment in television . . . a magnificent job which I hope NBC will repeat again and again".*

JAY NELSON TUCK, NEW YORK POST

*". . . a towering beacon in the development of television entertainment . . . irresistibly charming, beautifully presented . . ."*

BOB WILLIAMS, PHILA. EVE. BULLETIN

*". . . thoroughly captivating entertainment . . . we sat entranced . . ."*

NICK KENNY, NEW YORK MIRROR

*"Hooray for 'Jack' . . . the first really successful musical written especially for TV".*

WIN FANNING, PITTS. POST-GAZETTE

*"pure joy . . . good enough for NBC to place in its expanding repertoire of kid classics".*

SID SHALIT, NEW YORK DAILY NEWS

*"'Producers' Showcase' . . . crammed more charm and professionalism into ninety minutes than has been seen on TV in many a day".*

MARIE TORRE, N. Y. HERALD TRIBUNE

*"'Jack' as a TV musical is a worthy successor to 'Peter Pan' . . . it is a timely commentary on whatever it is that man lives and fights for".*

JOHN FINK, CHICAGO TRIBUNE

# HIGHEST BEANSTALK IN HISTORY

*Live TV is better than ever!* An estimated 55 million Americans proved it last Monday night when they tuned in "Jack and the Beanstalk" in Color and black-and-white on Producers' Showcase over NBC.

*This was the largest audience to watch a 90-minute show in the history of television. It attracted a 75% greater audience than the average of the three competing half-hour shows* on the second network.*

Not since NBC's two memorable two-hour productions of "Peter Pan" has sheer enchantment held so vast an audience spellbound. "Jack and the Beanstalk" was an authentic *television* original—a triumph of bold, creative, *live* programming. It demonstrated once again television's unique ability to capture a nation's interest and attention through one show on one network.

"Jack and the Beanstalk" was another NBC landmark in the development of *live* television. It was what people have come to expect from the network which introduced the 90-minute Spectacular, and is now the only one to continue this dynamic program form.

## NBC TELEVISION

*a service of* RCA

**Burns and Allen, Arthur Godfrey's Talent Scouts, I Love Lucy*

52 true dramas

of suspense, fear, and fighting courage...

from TV's most successful adventure series!

# CRUSADER

starring BRIAN KEITH ...a man with a mission

*Local and regional advertisers will welcome this opportunity to catapult their sales with a great network hit.* **CRUSADER** *is rounding out 65 smash weeks for Camels and Colgate-Palmolive on CBS TV. Its 12-month average Nielsen rating of 22.1 tops the average rating for all other dramatic series. Each half hour is beautifully cast and produced . . . based on official records . . . packs a terrific wallop for the entire family. High drama, high ratings, higher and higher sales!—all yours when you say* **CRUSADER** *to MCA. Say it today.*

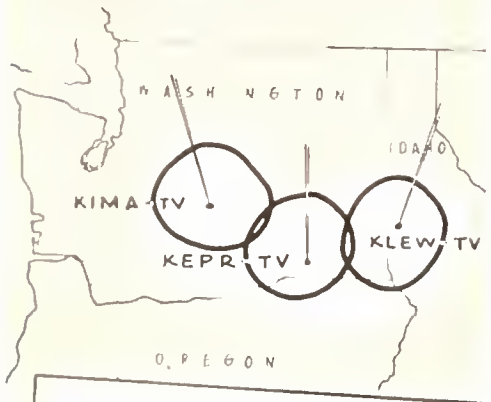
*Flash! Latest October Nielsen* 28.5

**MCA TV** America's No. 1 Distributor of TV Film Programs

CIFIC NORTHWEST'S

Largest exclusive coverage

Combine Massachusetts, New Hampshire, Connecticut and Rhode Island and you'll approximate, in area, the tremendous new market created by the KIMA-TV, three-station network. No other single medium in the Northwest delivers a market as large (over 40,000 square miles), as rich, as valuable—as EXCLUSIVE!




MARKET DATA

| | |
|---|---|
| POPULATION | 511,875 |
| (Urban Population | 261,900) |
| (Rural Population | 249,975) |
| FAMILIES | 159,925 |
| EFFECTIVE BUYING INCOME | $859,218,000 |
| GROSS FARM INCOME | $334,735,000 |
| RETAIL SALES | $632,561,000 |
| FOOD SALES | $135,614,000 |
| GENERAL MERCHANDISE | $430,890,000 |
| DRUG SALES | $ 21,335,000 |
| AUTOMOTIVE SALES | $123,748,000 |

(Source: 1956 Survey of Buying Power)

Yours exclusively with

KIMA-TV

Yakima, Washington

and its Satellites

KEPR-TV and KLEW-TV

Pasco, Wash. Lewiston, Idaho

See WEED TELEVISION



drama was aired without a shot for example of a stage hand in overalls carrying a chair. This was most disconcerting to the audience which thought it was viewing, perhaps, a period piece. You saw as many mike booms and shadows thereof as you did actors.

For the above reasons—as well as others—more shows were of the panel type than not. There were panels of bright school kids and panels of average school kids. There were panels of eggheads and man-in-the-street-type panels. And puppetry was rampant. Remember? Do you recall Bob Emery and Doris Brown and Hatpin Mary (who poked the wrestlers)?

A lot of film has flowed across the gate since those days and many live episodes have been delivered. It's a tribute to the producers of present-day items how superb the quality of their product is today. I never cease to wonder about the assurance with which the most difficult of dramas, for example, is produced live—each camera-shot so carefully planned and cleanly executed.

Then there were the commercial problems of yesterday. Number One among them being the search for a guy or gal who could deliver a line or two without shaking or forgetting or looking like he was reading. Those who could do this were few and far between. Consequently, everybody used them.

Then there was the discovery of animation, a technique that made sound and experienced advertising men forget everything they ever learned about advertising. And everybody who was anybody was rushing around putting pictures to radio commercials and a gent who knew how long a zoom took and what a flip wipe was, was considered an expert.

Remember those days?

**Pie slinging** slapstick, panel shows and puppetry were rife in tv's youth. The advances made in seven years are a tribute to the industry

# THEY TELL OUR STORY FOR US...

Other folks feel our ratings
are worth shouting about...and so do we...
so will you...when you
use WBNS-TV in Columbus, Ohio

BOING!

*TV FILM* *THE BILLBOARD* *April 28, 1956*

Gets a **24.8%** on WBNS-TV,
topping Phil Silvers, Robert Montgomery
and a lot of other toppers

Ziv Television

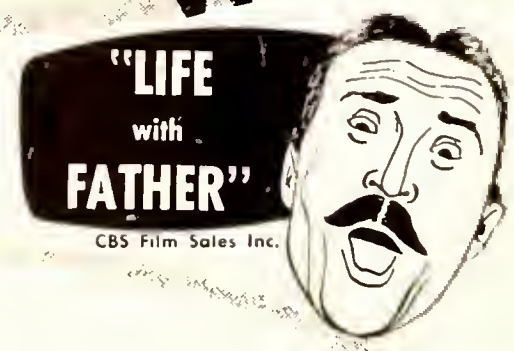
ZOWIE!

Ziv Television

*BROADCASTING-TELECASTING* *April 16, 1956*

Pulls a **32.3%** ...on WBNS-TV,
topping Como, Godfrey and Others

WOW!



CBS Film Sales Inc.

SOLID!

*TELEVISION AGE* *July, 1956*

**70%** share of
audience on WBNS-TV

*BROADCASTING-TELECASTING* *September 24, 1956*

Top Five right down the line!

COLUMBUS... Three Station Market

| | | | | |
|---|---|---|---|---|
| 1. | Highway Patrol (Ziv) | Tues. 9:30 | WBNS-TV | 39.3 |
| 2. | Man Called "X" (Ziv) | Fri. 8:30 | WBNS-TV | 18.2 |
| 3. | Death Valley Days (McE-E) | Sun. 8:30 | WBNS-TV | 17.3 |
| 4. | Annie Oakley (CBS Film) | Sat. 6:00 | WBNS-TV | 16.2 |
| 5. | Superman (Flamingo) | Wed. 6:00 | WBNS-TV | 16.2 |

46% share of 3 station audience Coverage . . . 500,400 families Reaching 1,872,900 TV Homes.

# WBNS-TV

channel 10 • columbus, ohio

*REPRESENTED BY BLAIR TV*

CBS-TV Network . . .
Affiliated with Columbus Dispatch . . .
General Sales Office: 33 N. High St.

TIME BUYERS and
AD MANAGERS. . . .
here is your chance to

# SAVE!

- The Negro buying power in KANV-land has INCREASED!
- The selling power of KANV has INCREASED!
- Surveys prove KANV's popularity has INCREASED!
- KANV personnel, promotion and programming costs have INCREASED 30%.

NOW KANV finds it necessary to announce a

# RATE INCREASE!

Effective Dec. 26, 1956

**BUT** . . . YOU CAN STILL BUY AT THE **OLD RATE**
. . . and SAVE!

**IF** your contract is received and accepted on or before

**DEC. 25, 1956**

All contracts accepted by KANV on or before this date will be protected at the present rates for ONE YEAR. All contracts received after this date will be accepted only on the new rate.

**HURRY** and call our National Representative in your area. See new rates in SRDS, effective December 26, 1956.

KANV 1050 Kc. 250 Watts DAYTIME
SHREVEPORT, LOUISIANA

# 49th and Madison

**Why snowflake added radio**

It was a pleasure to read about U.S. Steel's Operation Snowflake in the new weekly SPONSOR. But some things have happened since your presstime which may be of interest.

As you know the purpose of Operation Snowflake is to increase the consumption of steel by promoting appliance sales. This year we've given Snowflake the help of radio by scheduling a two-week drive from 26 November to 7 December on 54 stations in 48 markets. The majority of the stations will be the so-called powerhouse stations.

Snowflake would be considered useless, however, if it was promoted only on the time bought by Steel inasmuch as Steel's announcements do not mention where appliances can be purchased. It is essential to the campaign that local radio salesmen sell local advertisers on Snowflake so that potential customers can be told where to buy their appliances. In addition we hoped that local banks would also be sold on Snowflake as a means of promoting the purchase of major appliances.

It is, of course, too early to tally up the results of the Snowflake campaign but indications are that the use of radio in a promotion that was previously restricted to the print media, is going to result in the most successful Operation Snowflake since the idea was originated in 1954.

A concrete example of how Snowflake can be exploited for the benefit of radio stations and advertisers has been supplied by WJW, Cleveland. Almost as soon as the initial Snowflake promotional material was distributed, WJW salesmen went to work selling local businesses on the idea of tying in with the campaign. WJW, by the way, was not one of the stations on which Steel had bought time. Among those businesses that WJW has sold on Snowflake are appliance dealers, banks, and a public utility.

George Shenk, *Project Manager U. S. Steel, Pittsburgh*

**Ultimate in radio's flexibility**

Here is an episode which, we at WEBC think, demonstrates the versatility and endurance of radio.

A fire broke out in our studios on 2 November at 12:15 p.m. The entire building was evacuated immediately. The announcer on duty, Don Mason, put an LP on the turntable as he left the building and phoned the transmitter and had them broadcast a tape of music.

We missed *two minutes* of broadcast time during this switch. It was apparent an hour later, that the entire interior of the building was going to go up in flames. Five of my announcers, four salesmen and one engineer entered the building to remove office records and equipment. They made eight trips at the height of the blaze and saved all of our commercial schedules, continuity, office records and enough equipment, such as turn tables and a console, to keep us operating. During the time we were salvaging equipment, both KDAL and WDSM management offered help. WDSM suggested we use their Duluth studios and KDAL offered use of their remote facilities in a local auto showroom for a few hours.

We accepted KDAL's offer, since it would least inconvenience our benefactors. . . .

We used these facilities for about an hour and 10 minutes while our equipment was being set up. At this point we switched to full operation from our transmitter.

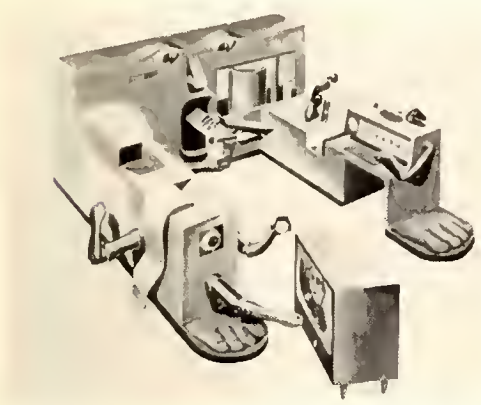
We continued the transmitter operation from 3:30 p.m. on the day of the fire until 3:00 p.m. the following Tuesday, when we switched back to one of our studios in the WEBC Building, where we are currently operating . . . until the completion of permanent repairs on a second studio (19 November) and the return to operation of the remainder of our facilities.

WEBC survived a fire destroying a major part of its facilities and went off the air for only two minutes during the mishap. We are proud of this record.

Robert J. Rich, *General Manager WEBC, Duluth, Minn.*

**TvB's memory mochine**

I was fascinated by the account of TvB's plans to buy the IBM 305, RAMAC, the mechanical "memory bank," as presented in your 15 October 1956 "Newsmaker of the week," featuring Oliver Treyz. Would be interested to find out how agency people would use the "brain" if they had the opportunity.



A futuristic sketch of the IBM 305, RAMAC

Alexander J. Randall, *Asst. Timebuyer, N. W. Ayer, N. Y.*

• SPONSOR wondered, too, and asked some media men this very question. You'll find their answers in this issue's "Sponsor Asks," page 50.

**How wrong are you obout rodio tune in?**

I would like to take this opportunity to compliment you on your excellent publication. I sincerely enjoy reading it from cover to cover and many of your articles have been useful to our programing and sales departments.

I particularly appreciate the amount of space you devote to the radio industry. I, of course, feel that it deserves all the recognition it gets and even more so.

I would like to ask if you have approximately 10 or 12 tear sheets, or reprints of your article: "How Wrong Are You About Radio Tune-In?", contained on pages 26 and 27 of your 3 November issue. If so I would like to have them to distribute them to my sales crew and programing department.

Norman Lofthus, *General Manager KCMJ, Palm Springs, Calif.*

• Reprints are available at 15c a copy. For information on quantity orders contact SPONSOR Services, 40 E. 49th, N. Y., MU 8-2772.


AN *Essential* BUY IN WASHINGTON STATE

The AA STATION

The MIDDLE of Washington State, a growing economy based on diversified agriculture* and metal industries.†

* The Apple Capital of the World, plus 1,000,000 new acres of irrigated farm lands.

† Alcoa, Keokuk Electro, and other metal industries have selected Wenatchee plant sites due to low-cost hydropower from the Columbia River dam system. More are coming!

That's AUDIENCE APPEAL:

We program to our audience, with SELECTED top network programs plus local color . . . music, news, farm shows, sports — the things people call about, write in for, and participate in.

5000 WATTS
560 KILOCYCLES

KPQ's 5000 W, 560 KC combination gets way out there, covering Central Washington, parts of Oregon, Idaho, and Canada. We know because of our regular mail from those areas. Then too, we have no TV station here, we're separated from Seattle by the high Cascade mountains, and we're many miles from Spokane. YOU CAN'T COVER WASHINGTON WITHOUT GETTING IN THE MIDDLE, AND THAT'S KPQ - - Wenatchee, Wash.

**GUARANTEE**
**TO OUTPULL all other North Central Washington media**
**TWO to ONE**

National Reps:
FORJOE AND CO., INC.

Portland and Seattle Reps:
ART MOORE & ASSOCIATES

**One of the Big 6 Forjoe Represented Stations of Washington State**

# Coming to Miami?

(via plane, train, and /or time-buy?)

## don't miss the new **WQAM**

## . . . newest of the Storz Stations

The state's oldest station, serving all of Southern Florida with 5,000 watts on 560 kcs.

For a guided tour, talk to the man from **Blair** or WQAM General Manager, **Jack Sandler.**

**Today's Radio for Today's Selling**

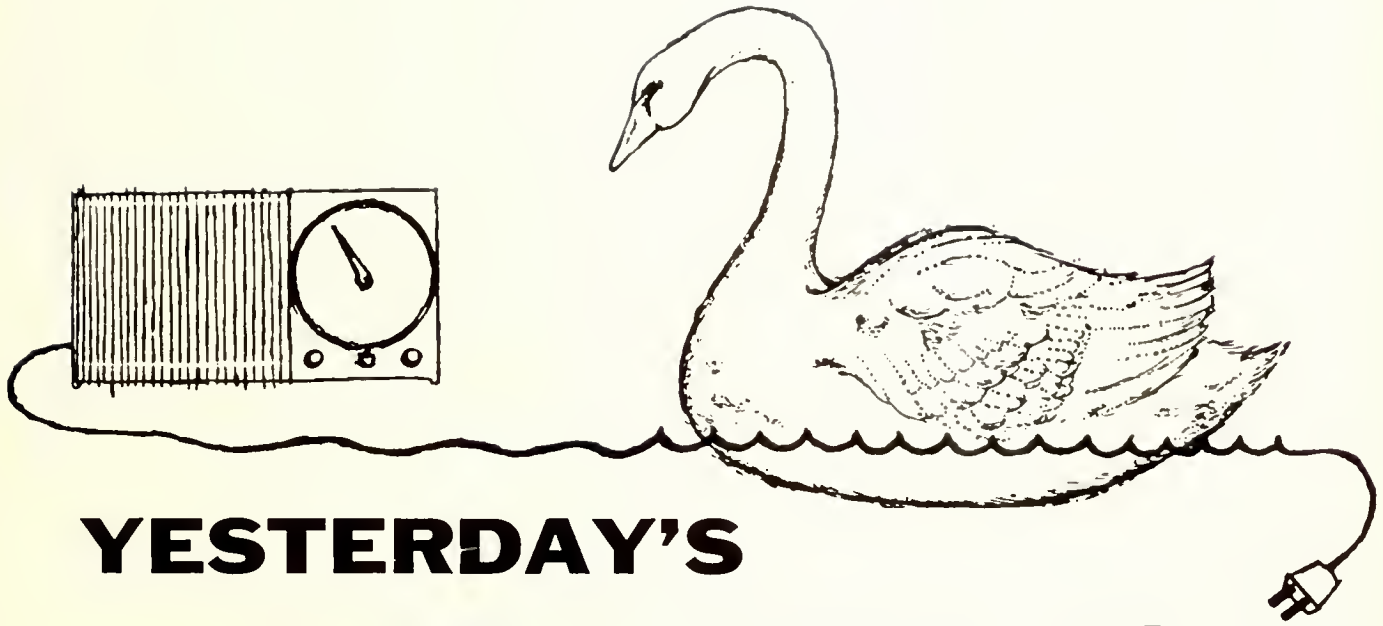
*President:*
TODD STORZ

WDGY Minneapolis-St. Paul | WHB Kansas City | WQAM Miami

Represented by John Blair & Co.

KOWH Omaha | WTIX New Orleans

Represented by Adam Young Inc.



# YESTERDAY'S UGLY DUCKLING

## Spot radio is headed for a record year. At least a 20% business increase results from influx of new clients, boost in budgets of old radio users, longer-term saturations

**by Evelyn Conrad**

"Spot radio will wind up this year 20% ahead of 1955," predicts Larry Webb, managing director of Station Representatives Association.

And his estimate looks conservative. It's based on spot radio's average increase for the first nine months of 1956 over 1955 which he projected to a total of $137,800,000 for the year. But if the upsurge in fall business continues at its current rate, the figure could go considerably higher, SPONSOR believes.

There are strong indications, too, that the radio boom will continue and gather momentum during 1957. Major radio rep sales managers and top agency media directors estimate that next year's spot radio billings may be 20 to 25% above 1956's record high. Their estimate is based on increased agency recommendations to clients for using spot radio in spring and the number of requests for winter and spring availabilities that are already being made.

What are the reasons behind this upsurge in spot radio?

A number of trends that SPONSOR highlighted at the time spot radio's major upsurge started in fall 1955—such as use of blitz saturations—have snowballed in the past year (see "Spot radio fights back," SPONSOR 3 October 1955).

Extensive interviews with top agency media directors, time buying supervisors and radio sales managers of major reps reveal new trends and buying patterns which contributed to the spot radio boom.

Briefly, these are the factors to which they attribute the stepped-up spot radio activity:

# Radio is no longer the "booster."

## Creative mediamen today assign prime ad objectives to radio, use multi-market saturations

• *Saturation buying continues.* Frequency impact and low-cost circulation are by-words among clients who're using spot radio. And advertisers who'd been heavily in the medium a year ago fall, are using a higher frequency of announcements in each market. For instance, some clients who averaged 15 announcements weekly are now using 25 to 30 a week.

• Short flurries of saturations, pioneered two years ago by Nescafé, are being lengthened from two-to- four weeks to six- and 10-week duration. Today's radio client likes to maintain steadier and longer efforts of great frequency during the broadcast week.

• There are more 26-week and 52-week campaigns. The pattern that's emerging: the steady year-round buy of 10 or more announcements weekly upon which clients build for periodic saturation flurries. This pattern is based partly on a concept radio loaned to tv long ago and which it is now inheriting in turn: the carving out of franchises among scarce, most-sought radio time.

• New clients are coming into the medium. Foods and drugs have been particularly heavy and steady spot radio advertisers. But beverages and cigarettes have staged the heaviest comeback.

• Agency media men say clients have been presold on the effectiveness of spot radio through the educational effort made by stations and reps. They praise creative presentations and cite the importance of specific radio success stories in making the 1956 climate favorable for spot radio. Because of these efforts, they say, spot radio is a part of the original and basic media recommendations made for many brands that would not have listened to a radio story two years ago.

• The tight competition in spot tv is bringing some categories of advertisers into spot radio in force, say admen. It's increasingly difficult for cigarettes or beverages to get tv clearances which don't put them up against a competitive network show or announcement. Hence new brands, such as Hit Parade cigarettes (BBDO), went into spot radio, found it paid off and helped attract other advertisers in the same category.

• The spillover into daytime and evening radio by saturation advertisers has shown clients that the medium can deliver ample sales punch in periods other than early-morning. Aroused interest among the top agencies has inspired many new research projects which, according to several media directors, will form the basis of recommendations for buying a greater spread throughout the day and evening.

• Spot radio has become a vital part of any test market operation. Clients have found it effective in accomplishing a wide range of marketing objectives including new product introduction; special price promotions; raising sales curves in specific markets; increasing circulation for a thinly stretched budget; supplementing network tv coverage; testing copy themes locally.

There's an obvious enthusiasm about the medium within both client and agency offices which shows up effectively in buying and in radio copy.

Said one rep salesman: "I got pretty discouraged a couple of years ago carting around fancy presentations. The buyers would get sort of a sickly smile on their face when you mentioned radio and they'd drum on the desk while you talked. For a while, I though we were just wearing out shoe leather uselessly. But in the last couple of months, the atmosphere's changed completely. Often a buyer will come up with a reference to one of our success stories as an example of his client's intentions. The job has really paid off."

**ARTICLE IN BRIEF**

**Spot radio business has already risen 21% in 1956 over last year, and reps anticipate another 25% increase in 1957. Business boom stems from new clients coming into the medium, heavier spending on the part of all. Interest extends to nighttime radio too**

"The reps' generally creative and more efficient salesmanship of the medium as a whole in the past year or two is having an effect," says Harold Dobberteen, v.p. and media director of Bryan Houston. "It has helped predispose clients toward spot radio and has made it possible for the agency mediamen to concentrate on developing new spot radio approaches, rather than having to convince clients about the medium first of all."

The creativity Dobberteen refers to can be seen in many areas of media planning, from media combinations worked out between tv and radio to a careful meshing in station choice. And the interest in the medium is virtually universal among agencies. One of the top five tv agencies, for instance, had become known among the radio reps as a virtual "black hole on Madison Avenue," since it was earliest among those to cut down its radio appropria-

(*Please turn to page 78*)

## HOW THINGS HAVE CHANGED IN SPOT RADIO

| Last Year | This Year |
|---|---|
| **Frequency:** Saturation technique began coming into its own, with some clients using 100 and more announcements weekly for short-range ad objectives | **Frequency:** High-frequency saturations are virtually the rule this year. Top clients of 1955 have doubled frequency, with Nescafe using up to 250 weekly |
| **Flurries:** Usually 2- or 4-weeks in and out [illegible] at a peak. The seasonal [illegible] introduced by Nescafe, [illegible] other product categories | **Flurries:** This year's short-term campaign tends to be 10, not four weeks long. Clients are carving out franchises with 52-week basic campaigns |
| **Spread:** [illegible] was still on [illegible] with pull-over announcements [illegible] peak driving [illegible] afternoon | **Spread:** With more frequencies, there's more "through-the-day" buying. Some agencies are researching evening radio for more extensive use next spring |

**LARRY WEBB,** SRA managing director, poi[illegible] '56 spending estimate; estimate is conser[illegible]

# SPOT RADIO UP AT LEAST 20% THIS YEAR

**1955 spot radio total**

**$114,066,000**

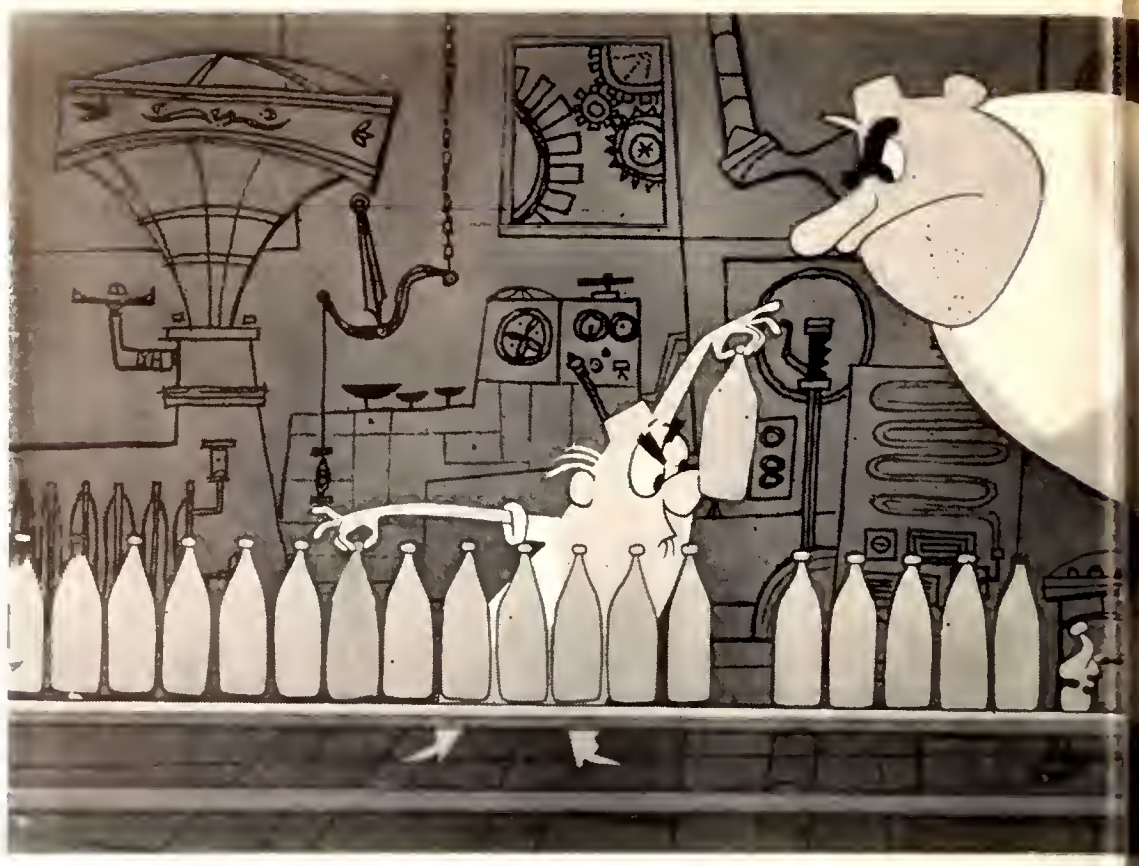
**1956 spot radio estimate**

**$137,800,000**

**Spot radio billings 1955 vs. 1956**

| Month | 1955 | 1956 | % increase |
|---|---|---|---|
| January | $8,556,000 | **$10,192,000** | 19.1 |
| February | $8,890,000 | **$11,031,000** | 24.1 |
| March | $10,190,000 | **$11,699,000** | 14.9 |
| April | $9,311,000 | **$9,704,000** | 4.2 |
| May | $9,124,000 | **$11,632,000** | 27.5 |
| June | $8,753,000 | **$11,389,000** | 30.0 |
| July | $8,029,000 | **$10,196,000** | 27.0 |
| August | $8,249,000 | **$10,601,000** | 28.5 |
| September | $9,478,000 | **$10,893,000** | 14.9 |

Source: Station Representatives Association



Herkimer the bottle blower was "too pooped to participate" . . .

# TV'S 3RD DIMENSION: HUMOR

**Uptown lemon drink was weakest among 15 Faygo brands. It's number one now following campaign built around light-touch commercials**

If you're "too pooped to participate," you've been to Detroit!

And you've heard the soft-selling radio and tv copy theme of the Faygo Beverage Co. which plugs its Uptown lemon-lime drink. More than this, you've caught the essence of what the W. B. Doner agency there terms an added dimension of broadcast advertising word-of-mouth pickup from commercials.

This is the first and biggest requirement for all Faygo and Uptown radio and television copy. Every announcement, whether it's integrated into a television show or aired as an [illegible] between shows, is written around a catchy theme which will be picked up and repeated by audiences. And [illegible] and client believe, [illegible] the surrounding [illegible] there'll be for [illegible] "I'm too pooped to participate." "I'm too weak to w'estle," "Which way did he go? He went for F A Y - GO." "Live it up, up, up with Uptown," or - for Faygo's root beer - "Make mine root beer. I'm driving."

The man who calls this extra word-of-mouth impact "third dimensional" is Julian Grace, a partner in the Doner agency and account executive on Faygo.

He's worked on the Faygo account since 1934, when its ad budget was $2,000 a year. Today, Faygo is Michigan's largest independent bottler, and it spends 10% of its gross income on advertising. The only major media it uses are radio and television, with saturation announcement schedules in radio and programs in television. All Faygo schedules are local, for it distributes only within a 100-mile radius of Detroit.

"We want to entertain people with our commercials," Grace says. "This is particularly true for a soft drink, where you need a soft sell because a beverage is a good-times product, a gay type of product. If the advertising is cute and clever, people will think it's a good product."

Grace has proof for his theory.

Faygo introduced its Uptown soft drink four years ago without advertising. "It was a nonentity in the line," says Grace, with the lowest sales of any of the 15 Faygo beverages. But two years ago Uptown went into local radio and television with the story of Herkimer, the Bottle Blower. Herk, called a jerk by his foreman, blew ever smaller bottles because he was "too pooped to participate." After drinking Uptown, of course, he blew the biggest and best bottles ever.

And after Herkimer, sales were the biggest and best ever. Today, Uptown outsells all other 15 Faygo beverages.

Bottles were too small till he drank Uptown . . .

All's well with Herk—and Uptown's sales curve

Results were "overwhelming," notes Julian Grace. "The slogan swept the town like mad and moved a lot of merchandise."

Sales for Uptown, and for all of Faygo's beverages, have been going up steadily. Last year was the biggest in company history, "even though it was bad for a lot of bottlers," Grace said.

One of the most unexpected benefits: Uptown is well on the way toward national distribution, which Faygo has never sought for any of its line. How did it happen? The radio and tv commercials made a strong impression on independent bottlers visiting Detroit. The agency also credits the basic quality of the beverage, which has multiple uses as a straight drink or as a mixer.

Herkimer the Bottle Blower's popularity has led to similar themes in new radio and tv commercials: "too pooped to plumb." for a plumber; "too pooped to pucker," for Casanova; "too pooped to punt," for a football hero.

The same copy themes are used in transcribed radio announcements and in animated film commercials, and "we've found the broadcast media give us the best response on this type of copy," says the account executive.

"We're basically a creative agency, with more than half of our total billings in radio and television, some $10-million last year. We seek to get showmanship into advertising, and this, combined with another dimension, radio and tv, gives us extra identification. We've found the copy pickup universal among both youngsters and oldsters. Kids recognize the product in the stores, even if they can't read, and we find them a very potent force."

To insure impact the client likes to repeat the selling line three times in a commercial. The usual pattern is to saturate the city with a new announcement, usually running it for 13 weeks and never more than 26, depending upon reports from the field as to the audience reaction to the commercial.

**ARTICLE IN BRIEF**

**W. B. Doner agency seeks word-of-mouth pickup from its radio and tv commercials for lemon-lime drink made by Faygo Beverage Co. Catchy phrases for drink have helped make it best-selling Faygo beverage after only two years of air advertising.**

Doner and Faygo have a major safeguard against negative audience reaction.

They get the best that money can buy in terms of creative help, direction, art work, production and music arrangement.

Says Grace: "We realize that our commercials, even though they're produced by a local agency for a local client, must be as good or better than commercials for national competitors. That's why we spend a very, very high proportion of our budget in production costs. We've long since found out the commercial is the thing."

Uptown commercials have a predominant role in the over-all radio and tv schedule for Faygo. The usual buying pattern: in television, full or co-sponsorship for four half-hour syndicated film shows weekly, slotted at different times of the broadcast day to attract different types of consumers; in radio, saturation schedules with an average of 10 one-minute announcements daily, five to seven days weekly, on each of three Detroit stations, during what the agency calls "housewife or driving time" from 7 a.m. to 7 p.m.

# THE NUMBER

The remarkable thing about radio and television promotion today is that the use of figures intended to mislead is relatively rare. When you consider how complicated the arithmetic of the air media can get, it's a wonder more stations aren't tempted to weasel the facts around to their own advantage.

Actually the weaseling that is done today springs as much from misunderstanding of the figures on the part of those promoting with them as it does from outright intent to mislead. With some exceptions, that is. There are some, of course, who promote with blarney aforethought and always will.

Those who play the tv and radio numbers game with loaded dice and marked cards are in general fooling only themselves. The veteran timebuyer will usually spot a phony figure. But under the pressure of buying close to a deadline anyone can fail to read the fine print.

The examples of figure rigging corralled here, therefore, are intended as a refresher course for both veteran buyers and those whose experience with the numbers game is of short duration.

One of the most common offenses encountered, and one for which virtually every timebuyer is constantly on the alert is the use of rigged share-of-audience figures.

Stations putting out promotion in this fashion have created big problems, not only for the harassed buyer but also for those whose business it is to conduct the surveys.

Take a two-station market (for simplicity) with Station A and Station B.

A survey is made and a condensed share-of-audience index is compiled by the manager of Station B, as follows:

| Monday-Friday | | Station A | Station B |
|---|---|---|---|
| 7 a.m. | 12 noon | 60 | 40 |
| 12 noon– | 6 p.m. | 60 | 40 |
| 6 p.m. | 10 pm. | 50 | 50 |
| **Saturday** | | | |
| 8 a.m. | 12 noon | 25 | 75 |
| **Sunday** | | | |
| 12 noon | 6 p.m. | 20 | 80 |

These are the figures. On the surface they show, and rightly so, that

# AME Few stations try to get away with trumped-up audience figures. But here are some tricks timebuyers should guard against, particularly when buying fast

Station A would be the better buy, all other factors being equal. But, here's where our friend, the manager of Station B, goes to work. In order to get a figure which makes him look good, he adds all the figures, divides by five to get the average and his next promotion proclaims: Station B has 57% of the audience!

Now any straight-thinking timebuyer should tell at a glance that the above table shows Station A to be the better buy, because of its strong advantage, Monday through Friday. But unless the actual figures are seen and analyzed, who's going to know better?

Station B's claim to 57% of the audience is perfectly true as far as it goes —and you can be sure that the manager will see that it goes no farther. He's happy with this "average" figure and he hopes that some deluded timebuyer will make the error of buying without access to all the facts.

One now famous case concerns two stations in the same regional market. These stations are similar as to coverage and audience. Both ran ads claiming to be first in the market! And, both were perfectly right. You had to read the small print to determine that only the 8 a.m. to 12 noon time applied in one case, whereas the other station led the field over all independent stations.

Here again, a timebuyer with too much time to buy and not enough time on his hands would look at those two ads—both claiming the same position in screaming headlines—and probably buy the third station in the market!

Another case is that of Joe the disk jockey. Let's assume Joe has a three-hour program each morning on a station and ratings are taken. During Joe's first quarter hour, his rating is 7.9. This is because the other station in the market hasn't signed on yet.

The other station comes on and the rest of Joe's allotted quarter hours drop his average to 3.2. The station manager doesn't approve of promoting such a low rating (and who can blame him?), so he proclaims: *The Joe Doakes Show* received a rating of 7.9!

Actually, he's right. Little Joe has racked up a nice 7.9 for the first quarter-hour, and therefore does have a rating of 7.9 in the market. But, only for 15 minutes. Yet the manager of Little Joe's station sees no reason to tag any explanatory footnote to his claim. And still another timebuyer could make a wrong buy by not having all the facts.

Another way in which figures can be made to lie convincingly concerns a daytime station beamed primarily to the Negro audience.

Another station, wishing to invade the Negro market, schedules all of its Negro programing at night, after the other station is off the air. Then it has a survey made, at night, of the Negro audience only. What are the results? The survey shows that the station is

**ARTICLE IN BRIEF**

**Only minority of stations try to pull a fast one in promotion. But even veteran buyers can be sucked in when there's little time to read the fine print. Watch out for average share of audience figures and claims of rating superiority which don't give details**

far and away the number one Negro station in the market. That is, at that time, and with that audience—but nobody bothers to mention that fact.

Another common complaint among timebuyers is the mailing pieces received from stations which state, "First, according to the latest survey," and then fail to say when, or by whom, the survey was taken. These claims, of course, are largely ignored for obvious reasons—the primary one being that the "latest" survey may be years old.

One of the most highly respected "elder statesmen" of the time-buying field—a man noted for his integrity and careful attention to ferreting out discrepancies in station's claims—has two pet peeves. The first he attributes to ignorance on the part of station managers or promotion men; the second, to carelessness.

"In figuring cost-per-1,000," he stated, "you'd be surprised at how many stations take the total figure of all the radio homes in their coverage area and project this into their spot announcement rate, with no regard for share-of-audience, sets-in-use, ratings, or anything else which might affect the figure. They assume that all of the homes are listening to their station all of the time—100%!"

"And they come up with a figure of, say, one cent per 1,000. The timebuyer sits at his desk with the figures of two stations in the same market. One station shows $1.20 per 1,000, the other one cent. The figures are extreme, but you get the idea. The timebuyer knows immediately that something's wrong."

This particular timebuyer's other pet peeve is the mail and coverage map on which such figures as population, per capita income and sales appear.

"Unless you give the source of these figures, with the date these figures were taken, and unless you have something to substantiate the mail count, don't even bother to send it to the average timebuyer," he said.

He referred to a coverage map from a station, showing not only "Population," but "Potential Population."

"We kicked this around for awhile," said the buyer, "but came to no conclusion as to the source of any 'Potential Population'—unless, of course, this particular station manager had an advance tip on an increase in the activity of the birth-rate thereabouts!"

The firms which compile these ratings honestly think it is their duty to help stations interpret and use surveys correctly. They are willing to check break-downs, percentages and other figures—if the stations will avail themselves of this service. Moreover almost all of the station representative firms now have research men whose job is to aid the station in correlating audience and coverage figures, population, retail sales in the market and other data into an intelligent, cohesive and true statistical picture.

**1** Smoke veils new Dodge as commercial opens. It took over six tons of carbon dioxide at $115 a ton to create Dante's inferno effect

**2** Giant fans blew smoke away, revealing car. Setting was pool of Beverly Hilton Hotel, Hollywood. Marty Kalina of ABC TV and his staff worked in pool wearing aqua lungs for 12 hours while preparing commercial which was done live

# COLOSSAL COMMERCIALS

## Cecil B. DeMille touch is being used increasingly. New car unveiling sequence above, for example, cost $20,000 to do live

The pictures on these pages might be straight out of a Cecil B. DeMille movie. Actually they are part of a television commercial lifted from the conventional pattern by the Hollywood touch. These are the extravaganzas of adland designed to shock, entertain and sell in two minutes or less.

In the early tv days the Hollywood touch was used frequently. Admen [illegible] to take full advantage of their [illegible] opportunities. The screens [illegible] however, were small so [illegible] spectacular effects were [illegible] pendulum swung to [illegible] and film pro- [illegible] conventional com- [illegible] demonstra- [illegible] cial has [illegible] more elaborate now than it was ever before.

How do producers and agencies turn out colossal commercials? At what cost in time and money? How do they justify the expense?

Grant Advertising's John Gaunt wanted a Dante's Inferno effect for the dramatic launching of 1957 Dodge and Plymouth cars. He didn't have to go to hell and back for it. He went to Bob Robb, ABC TV network commercial director, and Marty Kalina, head of special effects at ABC TV Center in Hollywood. What they worked out for the 29 October *Lawrence Welk Show* was the new Dodge, posed on a platform in the middle of the Beverly Hilton Hotel swimming pool, completely enveloped in a fountain of carbon dioxide "smoke" 25 feet high. The unveiling was the sudden dispersal of the smoke. The cost of just this pool sequence (the commercial had other dramatic sequences in other hotel settings) is estimated at between $18 and $20,000.

Kalina and his men worked in aqua lungs for more than 12 hours in the pool to rig up lines of pipe through which liquid carbon dioxide was forced underwater. During the test runs and the telecast, between six and seven tons of the carbon dioxide were consumed at a cost of $115 a ton. In addition to this, some 700 pounds of dry ice was used in containers around the platform where the cast of dancers performed.

Such effects have been used in different ways by other car advertisers.

**3** Over 50 extras in evening dress were shown with new Dodge and Plymouth models. John Gaunt of Grant Advertising, Detroit, used spectacular approach to dramatize new car. But other admen are using Hollywood touch for more prosaic occasions. Color television will add to the trend

Lincoln Mercury created billows of clouds for its recent mammoth commercial on the *Ed Sullivan Show* (CBS TV) to introduce the new Mercury.

Soaps are not as easily dramatized as cars or bowling equipment, but P&G, Dancer-Fitzgerald-Sample and Elliot, Unger & Elliot studios gave Oxydol a fashion show this summer in a two-minute commercial that cost in the neighborhood of $10,000. The idea came from a spring fashion report that the summer trend in women's clothes would be to white. "And what makes clothes white?" asked the copywriters. The Oxydol spectacular was built around the white fashion theme. Four models were cast, and white dresses procured from leading designers. The set was divided into two sections: one was the fashion stage complete with ramps; the other was the demonstration area. It was built in a day. Shooting took another day. But the pre-planning, casting, and processing took weeks.

A minute commercial was done for Helena Rubenstein shampoos by MPO Tv Films through Ogilvy, Benson & Mather last year which called for five giant shampoo bottles (moulded from lucite and four weeks in construction); a fountain; a soap bubble machine. Five models and dancers were employed. The approximate cost—exclusive of talent—was $15,000.

These are only a few examples of today's trend toward the spectacular tv commercial. How do they justify the expense? There is a growing awareness in advertising of the amount of money spent on show production to attract an audience and its relation to the commercial message that must do the selling. So, they reason, why not spend more on commercials? Especially since the commercials are the only reason for the show being bought in the first place.

This does not imply that all commercials are going colossal. The conventional, demonstration commercial will continue because it is proving effective. But for that occasional extra "splash" that advertisers want to give to introducing a new product, or simply for contrast to their regular advertising pattern, the colossal commercial is fast on the way to becoming a trend.

*87 million people in Hometown and Rural America spend their money for every nationally advertised product on the American scene. The inside track to this great market is through the Keystone Broadcasting System... 900 radio stations strategically located throughout this vast area to give advertisers maximum coverage of one of America's most potent audiences!*

Send for our new station list

**CHICAGO**
111 W. Washington St. STate 2-8900

**NEW YORK**
580 Fifth Avenue PLaza 7-1460

**LOS ANGELES**
3142 Wilshire Blvd. DUnkirk 3-2910

**SAN FRANCISCO**
57 Post Street SUtter 1-7440

**• TAKE YOUR CHOICE.** A handful of ...ations or the network ... a minute or a full hour ... up to you, your ...

**• MORE FOR YOUR DOLLAR.** No premium cost for individualized programming. Network coverage for less than some spot costs

**• ONE ORDER DOES THE JOB.** All bookkeeping and details are done by KEYSTONE yet the best time and place are chosen for you

N E W S

Keystone
KBS
BROADCASTING SYSTEM, INC.
THE VOICE OF HOMETOWN AND RURAL AMERICA

Tv programing and costs

# COMPARAGRAPH

This is the first of SPONSOR's new Comparagraph sections. It is designed to give readers a monthly updating on television programing and costs. It replaces the Comparagraph feature in foldout form which appeared in SPONSOR for many years. The objective of SPONSOR's editors has been to provide a maximum of information in the most convenient and readable form. Suggestions from readers as to format and contents will be welcomed and used as a basis for future additions and revisions. Your comments are the best basis on which SPONSOR can fulfill its mission to provide "use" material in easy-to-get-at form. The next Comparagraph will appear in the 22 December issue of SPONSOR.


**1** *Network program profile provides average show costs* . . . . . see below

**2** *Cost-per-1,000 for top 10 night and daytime programs* . . page 34

**3** *Comparagraph gives day-by-day chart of all net shows* . . . page 36

**4** *Alphabetical list of net shows includes costs, sponsors* . . page 40

**5** *Spot tv basics this issue covers seasonal spending trends* . page 46


## 1 NETWORK PROGRAM PROFILE

### AVERAGE COST OF PROGRAMING BY TYPES

| Cost | Number | Cost | Number | Cost | Number | Cost | Number |
|---|---|---|---|---|---|---|---|
| Hour drama | | Half-hour drama | | Situation comedy | | Hour comedy-variety | |
| $59,000 | 12 | $34,344 | 16 | $36,500 | 15 | $61,333 | 9 |
| Half-hour comedy-var. | | Adventure | | Quiz | | Daytime serials | |
| $46,286 | 7 | $34,000 | 19 | $27,625 | 16 | $8,911* | 9 |

*Per week of five shows; other programs are once-weekly.

### NUMBER OF SPONSORED HOURS: LIVE AND FILM*

**Daytime**

| Network | Sponsored hours | % live | % film |
|---|---|---|---|
| ABC | 11 | 4.5 | 95.5 |
| CBS | 45.25 | 91.2 | 8.8 |
| NBC | 24.15 | 92.7 | 7.3 |

**Nighttime**

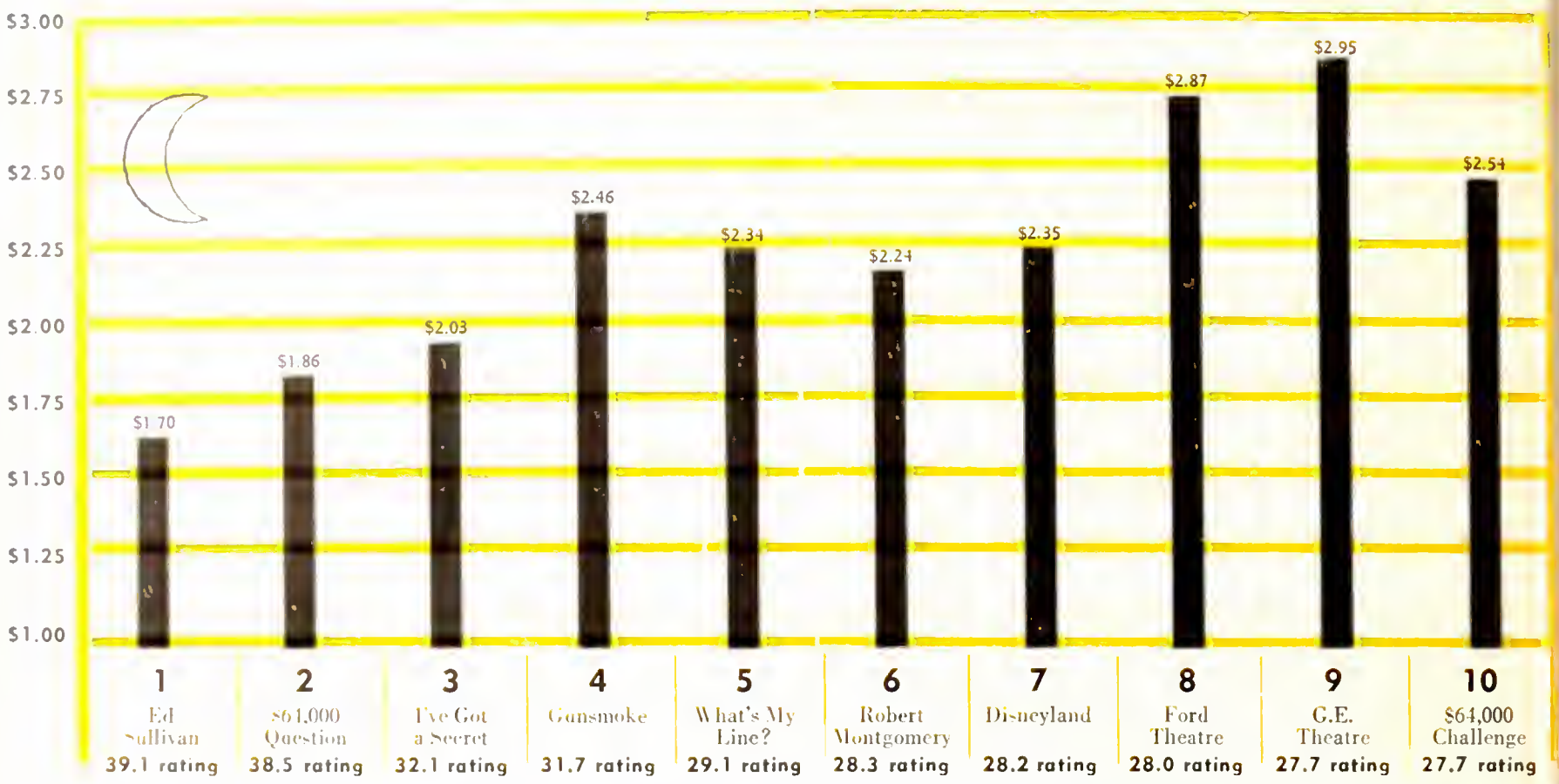
| Network | Sponsored hours | % live | % film |
|---|---|---|---|
| ABC | 20 | 52.5 | 47.5 |
| CBS | 27.5 | 50.9 | 49.1 |
| NBC | 26.83 | 72.0 | 28.0 |

*For week of 25 November-1 December.

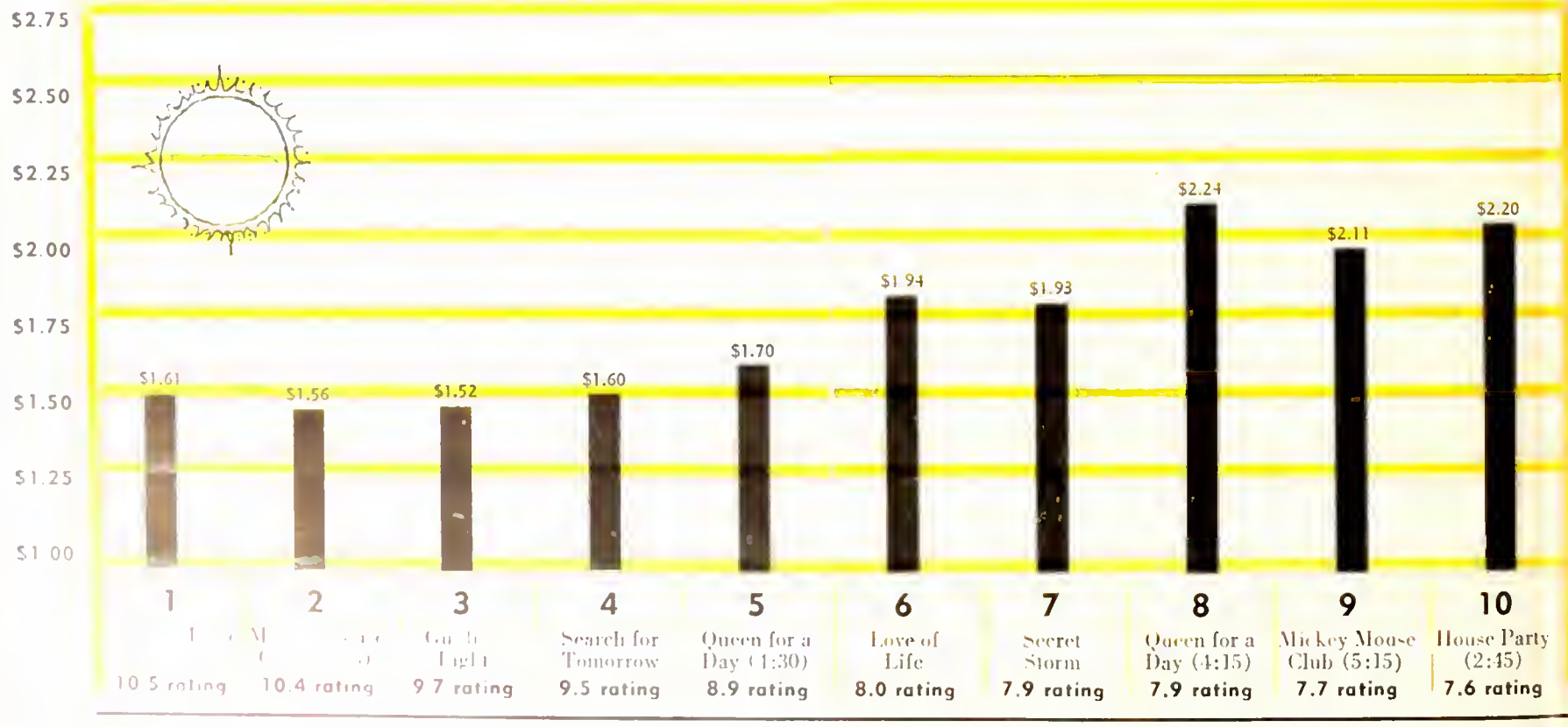
# 2. COST-PER-1,000 FOR TOP NI

Cost-per-1,000 charts below provide an efficiency comparison for the top 10 nighttime and the top 10 weekday programs during the two weeks ending 22 September 1956. Ratings used are A. C. Nielsen (average audience basis). Time costs are from SRDS with standard discounts as computed by Nielsen. Talent costs are SPONSOR estimates. September period was chosen although October figures were available because October was atypical due to the number of special events including the World Series and political telecasts. Top 10 ratings for October are at right.

## Cost-per-1,000 homes per commercial minute for top 10 nighttime programs




## Cost-per-1,000 homes per commercial minute for top 10 week day programs




[illegible] weeks ending 22 September. For source of data used to compute cost-per-1,000 homes per commercial minute, see text atop page.

# PROGRAMS

## TOP TEN: NIELSEN*

**Number of tv homes reached (000)**

| | | |
|---|---|---|
| 1. | I Love Lucy | 16,814 |
| 2. | World Series (Sun) | 16,588 |
| 3. | $64,000 Question | 13,346 |
| 4. | December Bride | 12,667 |
| 5. | Ed Sullivan | 12,554 |
| 6. | G. E. Theatre | 12,366 |
| 7. | Gunsmoke | 11,574 |
| 8. | Lineup | 11,122 |
| 9. | Jane Wyman | 10,858 |
| 0. | Phil Silvers | 10,858 |

**Percent of tv homes reached**

| | | |
|---|---|---|
| 1. | I Love Lucy | 45.8 |
| 2. | World Series (Sun) | 44.7 |
| 3. | $64,000 Question | 36.1 |
| 4. | December Bride | 35.3 |
| 5. | G. E. Theatre | 34.5 |
| 6. | Ed Sullivan | 34.3 |
| 7. | Lineup | 32.6 |
| 8. | Gunsmoke | 32.2 |
| 9. | Jane Wyman | 30.2 |
| 0. | Phil Silvers | 30.2 |

Average audience basis, two weeks ending 21 Oct. 1956.

## TOP TWENTY: PULSE*

| | | |
|---|---|---|
| 1. | Ed Sullivan | 40.4 |
| 2. | I Love Lucy | 38.7 |
| 3. | $64,000 Question | 32.8 |
| 4. | Jackie Gleason | 30.5 |
| 5. | Hitchcock Presents | 30.1 |
| 6. | Groucho Marx | 29.5 |
| 7. | Climax | 29.3 |
| 8. | G. E. Theatre | 28.9 |
| 9. | Jane Wyman | 27.9 |
| 0. | What's My Line | 25.9 |
| 1. | George Gobel | 25.8 |
| 2. | Phil Silvers | 25.6 |
| 3. | December Bride | 25.4 |
| 4. | Playhouse 90 | 25.1 |
| 5. | Dragnet | 24.8 |
| 5. | $64,000 Challenge | 24.8 |
| 7. | Your Hit Parade | 24.7 |
| 8. | Disneyland | 24.4 |
| 8. | Lawrence Welk | 24.4 |
| 0. | Godfrey's Talent Scouts | 24.2 |
| 0. | Life of Riley | 24.2 |

Regularly scheduled once a week shows, 11-17 October.

**For Pulse ratings of all sponsored net tv shows, see pages 40, 41, 44.**

*"The service with the most subscribers"*

LARGEST SAMPLING OUTSIDE U. S. CENSUS

**Right now during November**

**68** *TV markets surveyed!*

Dates: November 7-13 except as otherwise noted. And from the final interview day, reports are

***delivered not later than 4 weeks after***

For speedy, accurate Pulse data, enjoy this standard delivery, enabling you to make decisions or revisions immediately. Mail or phone us your needs from the following list. Learn first-hand how Pulse can serve you most advantageously. Advance ratings by phone!

Atlanta
Baltimore
Bangor, Me.
Beaumont-Port Arthur (Nov. 11-17)
Billings, Montana (Nov. 11-17)
Birmingham
Boston
Buffalo
Cedar Rapids
Charlotte, N. C. (Nov. 8-14)
Chicago
Cincinnati
Cleveland
Columbus, Ohio
Danville, Ill. (Nov. 24-30)
Dayton
Detroit
Duluth-Superior (Nov. 11-17)
El Paso (Nov. 26-Dec. 2)
Erie, Pa. (Nov. 11-17)
Evansville, Ind. (Nov. 11-17)
Florence, S. C. (Nov. 14-20)
Fresno
Green Bay, Wisc.
Houston
Houston-Galveston
Jackson, Miss. (Nov. 26-Dec. 2)
Kansas City, Mo.
Knoxville, Tenn. (Nov. 25-Dec. 1)
Knoxville, Tenn. 19 County area (Nov. 25-Dec. 1)
Lake Charles, La. (Nov. 11-17)
Las Vegas (Nov. 11-17)
Los Angeles
Louisville
Lubbock (Nov. 14-20)
Macon (Nov. 11-17)
Marietta-Parkersburg
Memphis
Miami
Milwaukee
Minneapolis-St. Paul
Montgomery, Ala. (Nov. 11-17)
Nashville, Tenn.
New Haven-Hartford, Conn.
New Orleans
New York
Norfolk
Omaha
Peoria
Philadelphia
Phoenix (Nov. 15-21)
Portland, Me., 13 County Area
Portland, Ore.
Providence
St. Louis
San Antonio
San Diego
San Francisco-Oakland
Savannah, Ga.
Scranton-Wilkes Barre
Seattle
Seattle-Tacoma
Tacoma
Tampa-St. Petersburg (Hillsboro-Pinellas County)
Terre Haute, Ind. (Nov. 19-25)
Tulsa
Washington, D. C.
Waterloo

***This month throughout the U.S., 150,000 homes are being interviewed for next month's "U.S. Pulse TV"***

RURAL AND URBAN COVERAGE

**PULSE,** *Inc., 15 West 46th St., New York 36*
*Telephone: Judson 6-3316*
IN LOS ANGELES — 6399 WILSHIRE BOULEVARD — WEBSTER 1-2412

# NIGHTTIME COMPA

## SUNDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | | | Meet The Press<br>Par Ar alt<br>Manville |
| 6:15 | | Telephone Time | |
| 6:30 | | | |
| 6:45 | | You Are There | Roy Rogers<br>Gen Foods |
| 7:00 | | | |
| 7:15 | You Asked for It | Lassie | 77th Bengal Lancers<br>Gen Foods |
| 7:30 | | | Circus Boy<br>Alum |
| 7:45 | Amateur Hour | Pvt Secy. alt wks Jack Benny | Hall of Fame<br>Hallmark<br>(7:30 12, 16) |
| 8:00 | | | |
| 8:15 | Amateur Hour | Ed Sullivan<br>(8:9) | Steve Allen<br>Jergens Brown & Williamson, Polaroid<br>(8:9) |
| 8:30 | | | |
| 8:45 | Press Conference | Ed Sullivan | |
| 9:00 | | | |
| 9:15 | Omnibus<br>Alcoa alt Du Cal | G. E. Theatre<br>Gen Electric | Tv Playhouse<br>Goodyear alt Alcoa<br>(9 10, 3 wks in 4) |
| 9:30 | | | |
| 9:45 | Omnibus | Hitchcock Theatre<br>Bristol Myers | Chevy Hour<br>Chevrolet<br>(9 10, 3 wks in 4) |
| 10:00 | | | |
| 10:15 | Omnibus | $64,000 Challenge<br>Revlon alt P Lorillard | Loretta Young<br>P&G<br>Hall of Fame<br>Hallmark<br>(9 10:30 11/25) |
| 10:30 | | What's My Line<br>Sperry Rand alt H Curtis | Natl. Bowling Champs<br>White Owl |
| 10:45 | | | |

## MONDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | | | |
| 6:15 | | | |
| 6:30 | | | |
| 6:45 | | D Edwards<br>Whitehall | |
| 7:00 | Kukla, Fran & Ollie<br>Gordon Bkng co-op | | |
| 7:15 | John Daly News<br>sust | D Edwards<br>Whitehall | |
| 7:30 | | | |
| 7:45 | Bold Journey<br>Ralston Purina | Robin Hood<br>Johnson & Johnson alt Wildroot | Nat King Cole<br>sust<br>News<br>Stude-Packard |
| 8:00 | | | |
| 8:15 | Danny Thomas<br>Armour alt Kimberly Clark | Burns & Allen<br>Carnation alt Gen Mills | Sir Lancelot<br>Amer Home alt Lever Bros<br>(3 wks in 4) |
| 8:30 | | | |
| 8:45 | Voice of Firestone<br>Firestone | Talent Scouts<br>Lipton alt Toni | Stanley<br>Amer Tob alt Toni (3 wks in 4) |
| 9:00 | | | |
| 9:15 | Bishop Sheen<br>co-op | I Love Lucy<br>P&G alt Gen Foods | Can Do<br>Revlon<br>Prod Showcase<br>(8 9:30 1 wk/4)<br>RCA Whirlpl Hnck |
| 9:30 | | | |
| 9:45 | Welk Top Tunes<br>New Talent<br>Dodge Plymouth<br>(9:30 10:30) | Dec Bride<br>Gen Foods | Robt Montgomery<br>S. C. Johnson alt Schlck<br>(9:30 10:30) |
| 10:00 | | | |
| 10:15 | Welk Top Tunes | Studio One<br>Westinghouse<br>(10:11) | Robt Montgomery |
| 10:30 | | | |
| 10:45 | | Studio One | |

## TUESDAY

| | ABC | CBS | NBC |
|---|---|---|---|
| 6:00 | | | |
| 6:15 | | | |
| 6:30 | | | |
| 6:45 | | D Edwards<br>Whitehall | |
| 7:00 | Kukla, Fran & Ollie<br>Gordon Bkng-co-op | | |
| 7:15 | John Daly News<br>sust | D Edwards<br>Whitehall | |
| 7:30 | | | |
| 7:45 | Cheyenne<br>Gen Electric<br>(alt wks 7:30-8:30) | Name That Tune<br>Whitehall alt Kellogg | Jonathan Winters<br>Lewis-Howe alt Vicks<br>News<br>Sperry-Rand |
| 8:00 | | | |
| 8:15 | Conflict<br>Chesebrough-Ponds<br>(alt wks 7:30-8:30) | Phil Silvers<br>Amana alt R. J. Reynolds | Big Surprise<br>Purex alt Speidel |
| 8:30 | | | |
| 8:45 | Wyatt Earp<br>Gen Mills alt P&G | Brothers<br>P&G alt Sheaffer | Noah's Ark<br>L&M alt Max Factor |
| 9:00 | | | |
| 9:15 | Broken Arrow<br>Gen Electric | Herb Shriner<br>Pharmaceuticals<br>Victor Borge<br>Shulton (9-10)<br>12 11 only | Jane Wyman<br>P&G |
| 9:30 | | | |
| 9:45 | Cavalcade Theatre<br>DuPont | Red Skelton<br>Pet Milk alt S. C. Johnson | Circle Theatre<br>Armstrong<br>(alt wks 9:30-10:30) |
| 10:00 | | | |
| 10:15 | It's Polka Time<br>sust | $64,000 Question<br>Revlon | Kaiser Alum Hr<br>Kaiser Alum<br>(alt wks 9:30-10:30) |
| 10:30 | | Do You Trust Your Wife<br>L&M alt Frigidaire | Break the Bank<br>Lanolin Plus |
| 10:45 | | | |

# DAYTIME

| | | | |
|---|---|---|---|
| 7:00 | | Good Morning<br>(7 8)<br>partic | Today<br>(7-9)<br>partic |
| 7:15 | | | |
| 7:30 | | | |
| 7:45 | | Good Morning | Today |
| 8:00 | | Capt Kangaroo<br>(8 9)<br>partic | Today |
| 8:15 | | | |
| 8:30 | | | |
| 8:45 | | Capt Kangaroo | Today |
| 9:00 | | | |
| 9:15 | | | |
| 9:30 | | | |
| 9:45 | | | |

| | | | |
|---|---|---|---|
| 7:00 | | Good Morning<br>(7 8)<br>partic | Today<br>(7-9)<br>partic |
| 7:15 | | | |
| 7:30 | | | |
| 7:45 | | Good Morning | Today |
| 8:00 | | Capt Kangaroo<br>(8-9)<br>partic | Today |
| 8:15 | | | |
| 8:30 | | | |
| 8:45 | | Capt Kangaroo | Today |
| 9:00 | | | |
| 9:15 | | | |
| 9:30 | | | |
| 9:45 | | | |

# A G R A P H

## 24 NOV. - 21 DEC

| EDNESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|---|---|---|---|---|---|---|---|---|---|
| CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| dwards sust | | | D Edwards Whitehall | | | D Edwards sust | | | | Meet the Champions Bayuk |
| t service<br>dwards ust | | Kukla, Fran & Ollie Gordon Bkng co-op<br>John Daly News sust | No net service<br>D Edwards Whitehall | | Kukla, Fran & Ollie Gordon Bkng co-op<br>John Daly News Miles | No net service<br>D Edwards sust | | | Beat the Clock H Bishop | No net service |
| t Step Mills | Eddie Fisher Coca-Cola alt Planters<br>News Time alt Miles | Lone Ranger Gen Mills alt Swift | Sgt. Preston Quaker Oats | Dinah Shore Chevrolet<br>News Miles | Rin Tin Tin Nabisco | My Friend Flicka Colgate | Eddie Fisher Coca-Cola alt Planters<br>News sust | Famous Film Festival parties (7:30-9) | Bucaneers Sylvania | People Are Funny Toni alt R. J. Reynolds |
| Godfrey nl alt ol-Myers | Hiram Holliday Gen Foods | Circus Time Amer Metals, Remco, Hartz Mtn (8-9) | Bob Cummings Colgate alt R. J. Reynolds | You Bet Yr Life DeSoto | Jim Bowie Amer Chicle alt Chesebrough-Ponds | West Point Gen Foods | Life of Riley Gulf Oil | Film Festival | Jackie Gleason Bulova P. Lorillard (8-9) | Perry Como (8-9) S&H Stamps Kimberly-Clark |
| y (contd) ellogg sbury | Father Knows Best Scott Paper | Circus Time | Climax Chrysler (8:30-9:30) 3 wks in 4 | Dragnet L&M alt Schick | Crossroads Chevrolet | Zane Grey Gen Foods | Walter Winchell Toni alt P. Lorillard | Film Festival | Jackie Gleason | RCA, Gold Seal Noxzema Sunbeam |
| ionaire lgate | Kraft Theatre Kraft (9-10) | Wire Service R. J. Reynolds ½ sust (9 10) | Shower of Stars (8:30-9:30) (1 wk in 4) | People's Choice Borden alt P&G | Treasure Hunt Mogen David | Crusader Colgate alt R. J. Reynolds | On Trial Campbell alt Lever Bros (3 wks in 4) | Lawrence Welk Dodge (9-10) | Gale Storm Nestle | Caesar's Hr (9 10) Carter, Babbitt Quaker Oats Knomark |
| A Secret Reynolds | Kraft Theatre | Wire Service | Playhouse 90 Singer alt Bristol-Myers | Ford Show Ford | The Vise Sterling Drug | Playhouse of Stars Schlitz | Big Story Vicks alt Amer Tob (3 wks in 4)<br>Chevy Show (9-10 ¼) | Lawrence Welk | Hey Jeannie P&G | Spectacular RCA-Whirlpool Olds (9-10 30 1 wk in 4) |
| iteel Hr Steel s 10-11) | This Is Your Life P&G | Ozark Jubilee Amer Chicle alt sust | Playhouse 90 (contd) Ronson alt sust | Lux Theatre Lever Bros (10-11) | Ray Anthony Plymouth (10-11) | Line-Up P&G alt Brown & Williamson | Cavalcade of Sports Gillette (10 concl) | Masquerade Party Emerson Drug alt Lentheric | Gunsmoke L&G alt Sperry-Rand | Geo Gobel Armour alt Pet Milk (3 wks in 4) |
| nt-Fox Hr Electric s 10-11) | Twenty-One Pharmaceuticals | Ozark Jubilee (contd) co-op | Playhouse 90 (contd) Ronson alt sust | Jazz Age (10-11 12/6) No Amer Philips | Ray Anthony | Person to Person Amer Oil & Hamm alt Time, Inc. | Red Barber St Farm Ins | | High Finance Mennen | Hit Parade Amer Tob alt Hudnut |
| orning ) c | Today (7-9) partic | | Good Morning (7-8) partic | Today (7-9) partic | | Good Morning (7-8) partic | Today (7-9) partic | | | |
| orning | Today | | Good Morning | Today | | Good Morning | Today | | | |
| igaroo ) c | Today | | Capt Kangaroo (8-9) partic | Today | | Capt Kangaroo Today (8-9) partic | Today | | | |
| igaroo | Today | | Capt Kangaroo | Today | | Capt Kangaroo | Today | | | |
| | | | | | | | | | Capt Kangaroo (9:30 11) partic<br>Ludens | |

# DAYTIME

# C O M P A

| | SUNDAY | | | MONDAY | | | TUESDAY | | |
|---|---|---|---|---|---|---|---|---|---|
| | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| 10:00 | | Lamp Unto My Feet | | | Garry Moore<br>Campbell Soup<br>Bristol-Myers alt Lever Bros | Ding Dong School<br>sust | | Garry Moore<br>sust<br>Best Foods | Ding Dong School<br>sust |
| 10:15 | | | | | | | | | |
| 10:30 | | Look Up & Live | | | Arthur Godfrey<br>Gen Foods<br>Stand Brands | Price Is Right<br>sust | | Arthur Godfrey<br>Scott Paper<br>Norwich | Price is Right<br>sust |
| 10:45 | | | | | | | | | |
| 11:00 | | U.N. in Action | | | Bristol-Myers<br>Bristol-Myers | Home<br>partic<br>(11-12) | | Kellogg<br>Pillsbury | Home<br>partic<br>(11-12) |
| 11:15 | | | | | | | | | |
| 11:30 | | Camera Three<br>sust | | | Strike It Rich<br>Colgate | Home | | Strike It Rich<br>Colgate | Home |
| 11:45 | | | | | | | | | |
| 12N | | Let's Take Trip<br>sust | | | Valiant Lady<br>Stand Brands | Tic Tac Dough<br>sust | | Valiant Lady<br>Wesson Oil | Tic Tac Dough<br>Sweets Co alt sust |
| 12:15 | | | | | Love of Life<br>Amer Home Prod | | | Love of Life<br>Amer Home Prod | sust |
| 12:30 | | Wild Bill Hickok<br>Kellogg | | | Search for Tomorrow<br>P&G | It Could Be You<br>sust | | Search for Tomorrow<br>P&G | It Could Be You<br>sust |
| 12:45 | | | | | Guiding Light<br>P&G | Amer Home Prod | | Guiding Light<br>P&G | Alberto Culver Lehn & Fink |
| 1:00 | | Heckle & Jeckle<br>Sweets Co, alt<br>sust | | | News<br>(1-1:10)<br>sust | No net service | | News<br>(1-1:10)<br>sust | No net service |
| 1:15 | | | | | Stand Up & Be Counted<br>sust | | | Stand Up & Be Counted<br>sust | |
| 1:30 | | Face the Nation<br>sust | Frontiers of Faith<br>sust | | As the World Turns<br>P&G | No net service | | As the World Turns<br>sust | No net service |
| 1:45 | | | | | | | | | |
| 2:00 | | Pro Football<br>sponsored by regions<br>(2-4:30) | No net service | | Our Miss Brooks<br>sust | No net service | | Our Miss Brooks<br>Best Foods | No net service |
| 2:15 | | | NBC Opera<br>(2 1, 12/16 only) | | | | | sust | |
| 2:30 | | Pro Football | | | Art Linkletter<br>Lever Bros | Tenn Ernie<br>P&G | | Art Linkletter<br>Kellogg | Tenn Ernie<br>P&G |
| 2:45 | | | | | Campbell Soup | Swift alt Brown & Williamson | | Pillsbury | Stand Brands |
| 3:00 | | | | Afternoon Film Festival<br>(3-4:30)<br>partic | Big Payoff<br>Colgate | Matinee<br>(3-4)<br>partic | Afternoon Film Festival<br>(3-4:30)<br>partic | Big Payoff<br>sust | Matinee<br>(3-4)<br>partic |
| 3:15 | | Pro Football | Outlook<br>sust | | | | | | |
| 3:30 | | | | | Bob Crosby<br>sust | | | Bob Crosby<br>Carnation alt Wesson Oil | |
| 3:45 | Johns Hopkins File 7 | Pro Football | Zoo Parade<br>Mutual of Omaha<br>alt sust | Afternoon Film Festival | Brown & Winsom alt Mentholatum | Matinee | Afternoon Film Festival | Best Foods | Matinee |
| 4:00 | | | | | Brighter Day<br>P&G | Queen for a Day<br>Amer Home Prod | | Brighter Day<br>P&G | Queen for a Day<br>Sandura alt Chick of Sea |
| 4:15 | College Press Conference | Pro Football | Wide Wide World<br>(alt wks 4 5:30)<br>Gen Motors | Afternoon Film Festival | Secret Storm<br>Amer Home Prod | Tonl alt Brown & Williamson | Afternoon Film Festival | Secret Storm<br>Amer Home Prod | Lehn & Fink alt Sunkist |
| 4:30 | | | | | | | | | P&G |
| 4:45 | Medical Horizons | No net service<br>News | Wash Square<br>alt wks 1 5)<br>Helene Curtis | No net service | Edge of Night<br>P&G | P&G<br>Modern Romances<br>sust | No net service | Edge of Night<br>P&G | Modern Romances<br>Culver alt Sweets Co |
| 5:00 | | Out of Darkness | | Mickey Mouse Club<br>co-op | | Comedy Time<br>sust | Mickey Mouse Club<br>co-op | | Comedy Time<br>sust |
| 5:15 | Dean Pike | See It Now | Topper<br>alt wk 5 5:30) | | | | | | |
| 5:30 | | Mama | | | Coca Cola<br>Miles alt Minn Mining | | Armour<br>Carnation | | |
| 5:45 | | Boing Boing | Capt Gallant<br>Heinz | | | | | | |

## HOW TO USE SPONSOR'S NEW COMPARAGRAPH

The network schedule on this and the preceding two pages includes regularly scheduled programing on the air between 21 November and 21 December (with possible exception of changes made by the networks after presstime). Irregularly scheduled programs to appear during this period are listed as well, with air dates. The only regularly scheduled programs not listed are as follows: *Tonight*, NBC, 11:30-12:30

# A G R A P H

## 24 NOV. - 21 DEC.

| | NESDAY | | THURSDAY | | | FRIDAY | | | SATURDAY | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | NBC | ABC | CBS | NBC | ABC | CBS | NBC | ABC | CBS | NBC |
| | ore<br>ros<br>ors | Ding Dong School<br>sust | | Garry Moore<br>sust<br>Toni | Ding Dong School<br>Miles<br>sust | | Garry Moore<br>Swift<br>Lever Bros | Ding Dong School<br>Campbell Soup<br>sust | | Capt Kangaroo<br>Ideal Toy<br>Brown Shoe | Howdy Doody<br>Continental Baking alt Sweets Co |
| | dfrey | Price Is Right<br>sust | | Arthur Godfrey<br>Gen Foods<br>Amer Home Prod | Price Is Right<br>sust | | CBS-Hytron<br>sust | Price Is Right<br>sust | | Mighty Mouse<br>Gen Foods alt Colgate | I Married Joan<br>sust |
| | yers<br>yers | Home<br>partic<br>(11-12) | | Kellogg<br>Pillsbury | Home<br>partic<br>(11-12) | | Yardley<br>Staley alt SOS | Home<br>partic<br>(11-12) | | Winky Dink<br>sust | Fury<br>Gen Foods alt Borden |
| | Rich | Home | | Strike It Rich<br>Colgate | Home | | Strike It Rich<br>Colgate | Home | | Texas Rangers<br>Gen Mills alt Sweets Co | Cowboy Theatre<br>Sweets Co<br>sust |
| | Lady<br>lls<br>Life<br>Prod | Tic Tac Dough<br>sust | | Valiant Lady<br>Toni<br>Love of Life<br>Amer Home Prod | Tic Tac Dough<br>sust | | Valiant Lady<br>Gen Mills<br>Love of Life<br>Amer Home Prod | Tic Tac Dough<br>sust<br>Mentholatum | | Big Top<br>National Dairy<br>(12-1) | sust<br>sust |
| | for<br>ow<br>Light | It Could Be You<br>sust<br>Brown & Wmson alt sust | | Search for Tomorrow<br>P&G<br>Guiding Light<br>P&G | It Could Be You<br>Gen Foods alt sust<br>Welch, Brillo | | Search for Tomorrow<br>P&G<br>Guiding Light<br>P&G | It Could Be You<br>sust<br>Brillo, Pharmaco | | Big Top | No net service<br>Be a Famous Figure<br>Warner Lingerie<br>(1 2, 12/3 only) |
| | )<br>& Be<br>ed | No net service | | News<br>(1-1:10)<br>sust<br>Stand Up & Be Counted<br>sust | No net service | | News<br>(1-1:10)<br>sust<br>Stand Up & Be Counted<br>sust | No net service | | Lone Ranger<br>Gen Mills alt Nestle | Football Preview<br>Allstate<br>(last 12/8)<br>NCAA Football<br>(1:15-5:15) |
| | /orld<br>s | No net service | | As the World Turns<br>sust | No net service | | As the World Turns<br>P&G | No net service | | No net service | Bristol-Myers<br>U.S. Rubber<br>Sunbeam<br>Zenith |
| | Brooks<br>sust | No net service | | Our Miss Brooks<br>sust | No net service | | Our Miss Brooks<br>sust | No net service | | Eye on N.Y.<br>(sts 12/8)<br>sust | Football |
| | etter<br>ros<br>lz | Tenn Ernie<br>P&G<br>Swift alt Brown & Wmson | | Art Linkletter<br>Kellogg<br>Pillsbury | Tenn Ernie<br>P&G<br>Miles | | Art Linkletter<br>Lever Bros<br>Swift | Tenn Ernie<br>P&G<br>Stand Brands | | Football Roundup<br>(2-5 til 12/1)<br>(2:30-5:30 12/8)<br>sust | Football |
| | off<br>e | Matinee<br>(3-4)<br>partic | Afternoon Film Festival<br>(3-4:30)<br>partic | Big Payoff<br>sust | Matinee<br>(3-4)<br>partic | Afternoon Film Festival<br>(3-4:30)<br>partic | Big Payoff<br>Colgate | Matinee<br>(3-4)<br>partic | | Football Roundup | Basketball<br>(3 5)<br>Carter Prod<br>3 parts sust<br>(sts 12/15) |
| | sby<br>r<br>ills | Matinee | Afternoon Film Festival | Bob Crosby<br>Toni<br>P&G | Matinee | Afternoon Film Festival | Bob Crosby<br>SOS alt Swift<br>Gen Mills | Matinee | | Football Roundup | Basketball<br>Football |
| | Day<br>torm<br>e Prod | Queen for a Day<br>Borden<br>Memen Corn Prod | Afternoon Film Festival | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod | Queen for a Day<br>Reddl-Wip alt Gen Foods<br>Miles | Afternoon Film Festival | Brighter Day<br>P&G<br>Secret Storm<br>Amer Home Prod | Queen for a Day<br>Borden<br>Dow, Corn Prod | | Football Roundup | Basketball<br>Football |
| | Night | P&G<br>Modern Romances<br>Sterling Drug | No net service | Edge of Night<br>P&G | P&G<br>Modern Romances<br>sust | No net service | Edge of Night<br>P&G | P&G<br>Modern Romances<br>Sterling Drug | | Football Roundup | Basketball<br>Football |
| | | Comedy Time<br>sust | Mickey Mouse Club<br>co-op<br>Pillsbury alt Am-Par<br>Bristol-Myers<br>Bristol-Myers | | Comedy Time<br>sust<br>Welch alt sust | Mickey Mouse Club<br>co-op<br>sust<br>Gen Mills<br>Gen Mills | | Comedy Time<br>sust<br>Pharmaco alt sust | | Eye on N.Y.<br>(last 12/1)<br>sust<br>Football Roundup<br>(12/8) | Football<br>Football Scoreboard<br>Dow<br>(last 12/8)<br>Mr. Wizard<br>sust |

p.m., Monday-Friday, participating sponsorship: *Sunday News Special*, CBS, Sunday. 11-11:15 p.m., sponsored by Pharmaceuticals Inc.

All times are Eastern Standard. Participating sponsors are not listed because in many cases they fluctuate.

Sponsors, co-sponsors and alternate-week sponsors are shown along with the names of programs. This is a change from the previous Comparagraph (printed in yellow and black) which included costs, name of agency, place of origination. This data now appears as part of an alphabetical listing of all network tv programs starting next page.

The format of Comparagraph was changed in order to make it easier to use the wealth of cost and other data presented. SPONSOR will welcome reactions from readers.

# 4. ALPHABETICAL PROGRAM INDEX

## Sponsored Nighttime Network Programs 6-11 p.m.

| PROGRAM | LAST | COST | NET | TYPE | TIME, ORIG. | SPONSORS AND AGENCIES |
|---|---|---|---|---|---|---|
| [illegible] | 21.6 | $ 63,000 | NBC | Var (L) | Su 8-9pm, NY | Brown & Williamson, Bates; Jergens, Orr; Polariod (last 12 9), DDB |
| [illegible] | [illegible] | 23,000 | ABC | Var (L) | Su 7:30-8:30pm, NY | Pharmaceuticals, Kletter |
| [illegible] | [illegible]8 | 17,000 | ABC | Music (L) | F 10-11pm | Plymouth, Grant |
| [illegible] | [illegible]8 | 3,000 | NBC | Sport (L) | F 10:45-11pm, NY | State Farm Ins, NLB |
| [illegible] | 17.9 | 18,000 | CBS | Quiz (L) | Sa 7-7:30pm, NY | Hazel Bishop, Spector |
| [illegible] | 14.3 | 65,000 | CBS | Comedy (F) | alt Su 7:30-8pm | Amer Tobacco, BBDO |
| [illegible] | 9.2 | 33,000 | NBC | Drama (L&F) | F 9:30-10pm, NY† | Amer Tobacco, SSCB; Vicks, BBDO |
| [illegible] | [illegible] | 33,000 | NBC | Quiz (L) | Tu 8-8:30pm, NY | Purex, W&G; Speidel, NCK |
| [illegible] | 6.4 | 8,000 | ABC | Adv (F) | M 7:30-8pm | Ralston Purina, GBB |
| [illegible] | 13.1 | 32,000 | ABC | Adv (F) | F 8-8:30pm | Amer Chicle, Bates; Chesebrough-Ponds, Mc-E |
| [illegible] | 16.8 | 31,000 | NBC | Quiz (L) | Tu 10:30-11pm, NY | Lanolin Plus, Seeds |
| [illegible] | [illegible] | 31,000 | ABC | Adv (F) | Tu 9-9:30pm | Gen Elect, Y&R |
| [illegible] | 23.3 | 39,000 | CBS | Sit Com (F) | Tu 8:30-9pm | P&G, Burnett; Shaeffer, Seeds |
| [illegible] | 13.9 | 24,000 | CBS | Adv (F) | Sa 7:30-8pm | Sylvania, JWT |
| [illegible] & A | 19.7 | 33,000 | CBS | Sit Com (F) | M 8-8:30pm | Carnation, Wasey; Gen Mills, BBDO |
| [illegible] | 23.1 | 114,000 | NBC | Var (L) | Sa 9-10pm, NY† | Babbitt, DFS; Knomark, Mogul; Quaker Oats, NLB: Wesson Oil, Fitzgerald; Carter Prod, SSCB |
| [illegible] | [illegible] | 23,000 | NBC | Quiz (L) | M 9-9:30, NY† | Revlon, La Roche |
| [illegible] | 18.8 | 35,000 | NBC | Sport (L) | F 10pm-concl, Var | Gillette, Maxon |
| [illegible] | — | 90,000 | ABC | Adv (F) | alt Tu 7:30-8:30pm | Gen Elect, Y&R, BBDO & Grey |
| [illegible] | 21.8 | 40,000 | NBC | Drama (L) | alt Tu 9:30-10:30 pm, NY | Armstrong Cork, BBDO |
| [illegible] | 12.9 | 34,000 | NBC | Adv (F) | Su 7:30-8pm | Reynolds Alum, Clinton E. Frank |
| [illegible] | 29.3 | 55,000 | CBS | Drama (L) | Th 8:30-9:30pm, HY | Chrysler, Mc-E |
| *[illegible] | 24.1 | 108,000 | NBC | Var (L) | Sa 8-9pm, NY | Gold Seal, North; Kleenex, FCB; Noxzema, SSCB; RCA, K&E; S&H Stamps, SSCB; Sunbeam, Perrin-Paus |
| [illegible] | — | 90,000 | ABC | Drama (F) | alt Tu 7:30-8:30pm | Chesebrough-Ponds, JWT & Mc-E |
| [illegible] | 10.4 | 31,000 | ABC | Drama (F) | F 8:30-9pm | Chevrolet, Camp-Ewald |
| [illegible] | 20.2 | 33,000 | CBS | Adv (F) | F 9-9:30pm | Colgate, Esty R. J. Reynolds, Esty |
| [illegible] | 18.8 | 36,000 | CBS | Sit Com (F) | Th 8-8:30pm | Colgate, Esty; R. J. Reynolds, Esty |
| [illegible] | 4.7 | 6,000†† | ABC | News (L) | M-F 7:15-7:30 NY | Miles, Wade; 3 segs available |
| [illegible] | 25.4 | 28,000 | CBS | Sit Com (F) | M 9:30-10pm | Gen Foods, B&B |
| [illegible] | 24.4 | 75,000 | ABC | Misc (F) | W 7:30-8:30 pm | Amer. Motors, BFSD & Geyer; Amer Dairy, Camp-Mithun; Derby, Mc-E |
| [illegible] | 18.3 | 35,000 | CBS | Quiz (F) | Tu 10:30-11 pm | Frigidaire, Kudner; L&M, DFS |
| [illegible] | 24.8 | 37,000 | NBC | Mys (F) | Th 8:30-9pm | L&M, Mc-E; Schick, W&L |
| [illegible] | 7.6 | 37,000 | ABC | Drama (F) | Tu 9:30-10pm | DuPont, BBDO |
| [illegible] | — | 30,000 | ABC | Adv (F) | Tu 8:30-9pm | Gen Mills, DFS; P&G, Compton |
| [illegible] | 7.1 | 9,500††† | CBS | News (L&F) | M-F 7:15-7:30 & 5:45-7pm, NY | Whitehall, Bates; 2 segs open |
| [illegible] | 19.3 | 38,000 | NBC | Sit Com (F) | W 8:30-9pm | Scott Paper, JWT |
| [illegible] | 7.7 | 20,000 | NBC | Music (L) | W&F 7:30-7:45 HY | Coca Cola, Mc-E; Planters, Goodkind, Joice & Morgan (ev 4th show alt W&F) |
| [illegible] | 14.9 | 33,000 | NBC | Var (L) | Th 9:30-10pm, HY | Ford, JWT |
| [illegible] | 12.8 | 36,000 | ABC | Drama (F) | W 9:30-10pm | Ford, JWT |
| [illegible] | 28.9 | 45,000 | CBS | Drama (L&F) | Su 8-9:30, HY&NY | Gen Elect, BBDO |
| [illegible] | — | 23,000 | CBS | Quiz (L) | W 7:30-8pm, NY | Gen Mills, BBDO |
| [illegible] | 30.5 | 102,500 | CBS | Var (L) | Sa 8-9pm, NY | Bulova, Mc-E; P. Lorillard, L&N |
| [illegible] | 24.2 | 28,000 | CBS | Var (L) | M 8:30-9pm, NY | Lipton, Y&R; Toni, North |
| *[illegible] | 19.4 | 38,000 | CBS | Var (L) | W 8-9pm, NY | Bristol-Myers, Y&R; Kellogg, Burnett; Pillsbury, Burnett; Toni, North |
| [illegible] | 25.8 | 45,000 | NBC | Comedy (L) | Sa 10-10:30pm,HY† | Armour, FCB; Pet Milk, Gardener |
| [illegible] | [illegible] | 38,000 | CBS | Adv (F) | Sa 10-10:30pm† | L&M, Mc-E; Sperry Rand (1wk in 4), Y&R |
| [illegible] | 14.4 | 41,000 | CBS | Sit Com (F) | Sa 9:30-10pm† | P&G, Compton |
| [illegible] | 11.8 | 32,000 | CBS | Quiz (L) | Sa 10:30-11pm,NY† | Mennen, Mc-E; Chemstrand (12 8 only), DDB |
| [illegible] | 30.1 | 34,000 | CBS | Mys (F) | Su 9:30-10pm | Bristol-Myers, Y&R |
| [illegible] | 10.0 | 42,000 | NBC | Adv (F) | W 8-8:30pm | Gen Foods, Y&R |
| [illegible] | 18.6 | 28,000 | CBS | Adv (F) | M 7:30-8pm | Johnson & Johnson, Y&R; Wildroot, BBDO |
| [illegible] | 38.7 | 39,000 | CBS | Sit Com (F) | M 9-9:30pm | Gen Foods, Y&R; P&G, Grey |
| [illegible] | 22.7 | 24,000 | CBS | Quiz (L) | W 9:30-10pm | R. J. Reynolds, Esty |
| [illegible] | [illegible] | 58,000 | NBC | Drama (L) | alt Tu 9:30-10:30 pm, NY & HY | Kaiser Alum, Y&R |
| [illegible] | 23.6 | 34,000 | NBC | Drama (L) | W 9-10pm, NY | Kraft, JWT |
| [illegible] | 4.7 | [illegible] | ABC | Juv (L) | M-F 7-7:15pm, Chi | Gordon Bkng, Ayer; & co-op |
| [illegible] | 23.0 | 34,000 | CBS | Adv (L) | Su 7-7:30pm | Campbell Soup, BBDO |
| [illegible] | 24.2 | 32,000 | NBC | Sit Com (F) | F 8-8:30pm | Gulf Oil, Y&R |
| [illegible] | 22.0 | 31,000 | CBS | Mys (F) | F 10-10:30pm | Brown & Wm'son, Bates; P&G, Y&R |
| [illegible] | 4.5 | 24,000 | ABC | Adv (F) | Th 7:30-8pm | Gen Mills, DFS; Swift, Mc-E |
| [illegible] | 9.8 | 43,000 | NBC | Drama (L) | Th 10-11pm, HY | Lever Bros, JWT |
| [illegible] | 2.8 | 22,000 | ABC | Quiz (L) | Sa 10-10:30pm, NY | Emerson Drug, L&N; Lentheric, Grant |
| [illegible] | 7.3 | 7,500 | NBC | Int (L) | Su 6-6:30pm, NY | Johns Manville, JWT: Pan Am, JWT |
| [illegible] | [illegible] | 32,000 | CBS | Drama (F) | W 9-9:30pm | Colgate, Bates |
| [illegible] | [illegible] | 52,000 | NBC | Drama (L) | M 9:30-10:30, NY | S. C. Johnson, NLB; Schick, W&L |
| [illegible] | [illegible] | 37,000 | CBS | Adv (F) | F 7:30-8 | Colgate, L&N |

[illegible] per [illegible] L.t does not include sustaining, participating or co-op programs—see chart. Costs [illegible] include 15% agency commission). They do not include commercials or time charges. [illegible] cover period 12 17 Oct. Figures represent average rating per show for the week.

| PROGRAM | TELEPULSE | COST | NET | TYPE | TIME, ORIG. | SPONSORS AND AGENCIES |
|---|---|---|---|---|---|---|
| Name that Tune | 15.4 | 23,000 | CBS | Quiz (L) | Tu 7:30-8pm, NY | Kellogg, Burnett; Whitehall, Bates |
| Natl Bowling Champs | 9.5 | 12,000 | NBC | Sport (L) | Su 10:30-11pm, Chi | White Owl, Y&R |
| Navy Log | 11.9 | 32,000 | ABC | Drama (F) | W 8:30-9pm | Amer Tobacco, SSCB; U.S. Rubber, F. D. Richards |
| NBC News | 8.7 | 9,500†† | NBC | News (L) | M-F 7:45-8pm, NY & Wash | Miles Wade; Sperry-Rand, Y&R; Studebaker-Packard, B&B; Time-Life, Y&R; 1 seg open |
| *Noah's Ark | — | 38,000 | NBC | Drama (F) | Tu 8:30-9pm | Max Factor, DDB; L&M, Mc-E |
| Omnibus | 8.9 | 80,000 | ABC | Misc (L&F) | Su 9-10:30pm, NY | Aluminum, JWT; Union Carbide & Carbon, J. M. Mathes; ½ open |
| On Trial | — | 38,000 | NBC | Drama (F) | F 9-9:30pm† | Campbell Soup, BBDO; Lever Bros, BBDO |
| Ozark Jubilee | 6.8 | 18,000 | ABC | Var (L) | Th 10-11pm, Sprngfld, Mo | Amer Chicle, Bates (alt wks 10-10:30); co-op 10:30-11 |
| Ozzie & Harriet | 17.6 | 36,000 | ABC | Sit Com (F) | W 9-9:30pm | Eastman Kodak, JWT |
| People Are Funny | 14.1 | 24,000 | NBC | Misc (F) | Sa 7:30-8pm | R. J. Reynolds, Esty; Toni, North |
| People's Choice | — | 34,000 | NBC | Sit Com (F) | Th 9-9:30pm | Borden, Y&R; P&G, Y&R |
| Person to Person | 20.6 | 34,000 | CBS | Int (L) | F 10:30-11pm, NY | Amer Oil, J. Katz; Hamm, Camp-Mithun; Time-Life, Y&R |
| Playhouse 90 | 25.2 | 117,000 | CBS | Drama (L&F) | Th 9:30-11pm, HY | Bristol-Myers, BBDO; Ronson, NCK: Singer, Y&R |
| Press Conference | — | 8,500 | ABC | Int (L) | Su 8:30-9pm, Wash | Corn Prod, C. L. Miller |
| Private Secretary | 20.2 | 36,000 | CBS | Sit Com (F) | alt Su 7:30-8pm | Amer Tob, BBDO |
| Rin Tin Tin | 13.9 | 32,000 | ABC | Adv (F) | F 7:30-8pm | Nabisco, K&E |
| Roy Rogers | 9.6 | 32,000 | NBC | Adv (F) | Su 6:30-7pm | Gen Foods, B&B |
| Herb Shriner Show | 16.8 | 45,000 | CBS | Var (L) | Tu 9-9:30pm, NY | Pharmaceuticals, Kletter |
| 77th Bengal Lancers | — | 41,000 | NBC | Adv (F) | Su 7-7:30pm | Gen Foods, Y&R |
| Phil Silvers Show | 25.6 | 42,000 | CBS | Sit Com (F) | Tu 8-8:30pm | Amana, Maury, Lee, Marshall; R. J. Reynolds, Esty |
| Sir Lancelot | — | 24,000 | NBC | Adv (F) | M 8-8:30pm† | Amer Home Prod, Bates; Lever Bros, SSCB |
| Sgt. Preston | 12.4 | 32,000 | CBS | Adv (F) | Th 7:30-8pm | Quaker Oats, WBT |
| *Dinah Shore | 9.0 | 22,000 | NBC | Music (L) | Th 7:30-7:45, HY | Chevrolet, Camp-Ewald |
| $64,000 Challenge | 24.8 | 32,000 | CBS | Quiz (L) | Su 10-10:30pm, NY | P. Lorillard, Y&R; Revlon, LaRoche |
| $64,000 Question | 32.8 | 32,000 | CBS | Quiz (L) | Tu 10-10:30pm, NY | Revlon, BBDO |
| Red Skelton | 20.3 | 48,000 | CBS | Comedy (L&F) | Tu 9:30-10pm, HY | S. C. Johnson FCB; Pet Milk, Gardner |
| Stanley | — | 41,000 | NBC | Sit Com (L) | M 8:30-9pm, NY† | Amer Tobacco, SSCB; Toni, Tatham-Laird |
| Gale Storm Show | — | 39,500 | CBS | Sit Com (F) | Sa 9-9:30pm | Nestle, B. Houston |
| Studio One | 19.4 | 45,000 | CBS | Drama (L) | M 10-11pm, NY | Westinghouse, Mc-E |
| Ed Sullivan Show | 40.4 | 69,000 | CBS | Var (L) | Su 8-9pm, NY | Lincoln-Mercury, K&E |
| Sunday News Special | 11.7 | 9,500 | CBS | News (L) | Su 11-11:15pm, NY | Pharmaceuticals, Kletter |
| Telephone Time | 9.6 | 31,000 | CBS | Drama (F) | Su 6-6:30pm | Bell, Ayer |
| This Is Your Life | 23.8 | 52,000 | NBC | Docum (L) | W 10-10:30pm, HY | P&G, D&B |
| Danny Thomas | 12.8 | 33,000 | ABC | Sit Com (F) | M 8-8:30pm | Armour, FCB; Kimberly-Clark, FCB |
| Treasure Hunt | 14.2 | 21,000 | ABC | Quiz (L) | F 9-9:30pm, NY | Mogen David, Weiss & Geller |
| *TV Playhouse | 18.8 | 52,000 | NBC | Drama (L) | Su 9-10pm, NY† | Alcoa, Fuller, Smith & Ross; Goodyear, Y&R |
| 20th Century Fox | 19.9 | 110,000 | CBS | Drama (F) | alt W 10-11pm | Gen Elec, Y&R |
| Twenty-One | 12.8 | 30,000 | NBC | Quiz (L) | W 10:30-11pm, NY | Pharmaceuticals, Kletter |
| U.S. Steel Hour | — | 58,000 | CBS | Drama (L) | alt W 10-11pm, NY | U.S. Steel, BBDO |
| The Vise | 7.8 | 19,500 | ABC | Drama (F) | F 9:30-10pm | Sterling Drug, DFS |
| Voice of Firestone | 7.3 | 24,000 | ABC | Music (L) | M 8:30-9pm, NY | Firestone, Sweeney & James |
| Wednesday Fights | 14.3 | 45,000 | ABC | Sport (L) | W 10pm-concl, Var | Mennen, Mc-E |
| Lawrence Welk | 24.4 | 14,500 | ABC | Music (L) | Sa 9-10pm, HY | Dodge, Grant |
| Welk Top Tunes | 12.4 | 16,500 | ABC | Var (L) | M 9:30-10:30, NY | Dodge & Plymouth, Grant |
| West Point | 15.9 | 40,000 | CBS | Drama (F) | F 8-8:30pm | Gen Foods, B&B |
| What's My Line | 25.9 | 28,000 | CBS | Quiz (L) | Su 10:30-11pm, NY | Helene Curtis, Ludgin; Sperry-Rand, Y&R |
| *Walter Winchell | 20.1 | 60,000 | NBC | Var (L) | F 8:30-9pm, NY | P. Lorillard, L&N; Toni, North |
| Jonathan Winters | 7.6 | 12,500 | NBC | Comedy (L) | Tu 7:30-7:45pm, NY | Lewis-Howe, DFS; Vicks, BBDO |
| Wire Service | 8.6 | 77,000 | ABC | Drama (F) | Th 9-10pm | R. J. Reynolds, Esty; ½ sust |
| Jane Wyman Show | 27.9 | 27,000 | NBC | Drama (F) | Tu 9-9:30pm | P&G, Compton |
| You Are There | 9.9 | 37,000 | CBS | Drama (F) | Su 6:30-7pm | Prudential, Calkins & Holden |
| You Asked For It | 7.9 | 14,000 | ABC | Misc (F) | Su 7-7:30pm, HY | Skippy Peanut Butter, GBB |
| You Bet Your Life | 29.5 | 35,000 | NBC | Quiz (F) | Th 8-8:30pm | DeSoto, BBDO |
| Loretta Young Show | 22.0 | 40,000 | NBC | Drama (F) | Su 10-10:30pm | P&G, B&B & Compton |
| Your Hit Parade | 24.7 | 46,000 | NBC | Music (L) | Sa 10:30-11pm, NY | Amer Tobacco, BBDO; Warner Hudnut, K&E |
| Zane Grey Theatre | 15.9 | 33,000 | CBS | Drama (F) | F 8:30-9pm | Gen Foods, B&B |

## Sponsored Daytime Network Programs 7 a.m.-6 p.m.

| PROGRAM | TELEPULSE | COST | NET | TYPE | TIME, ORIG. | SPONSORS AND AGENCIES |
|---|---|---|---|---|---|---|
| As the World Turns | 5.4 | $ 3,000†† | CBS | Serial (L) | M-F 1:30-2pm, NY | P&G, B&B (T & Th sust) |
| Basketball | — | 20,000†† | NBC | Sport (L) | Sa 3-5pm | Var, Carter, SSCB; ¾ open |
| Big Payoff | 7.7 | 6,000†† | CBS | Quiz (L) | M-F 3-3:30pm, NY | Colgate, Esty (T & Th sust) |
| Big Top | 10.9 | 16,000 | CBS | Var (L) | Sa 12n-1pm, Phila | Natl Dairy, Ayer |
| Brighter Day | 5.1 | 10,000 wk | CBS | Serial (L) | M-F 4-4:15pm, NY | P&G, Y&R |
| Capt. Gallant | 8.9 | 31,000 | NBC | Adv (F) | Su 5:30-6pm | Heniz, Maxon |
| Comedy Time | 6.7 | rerun | NBC | Sit Com (F) | M-F 5-5:30pm | Pharmco, DCSS; Welch, Rich. K. Manoff; 8 segs open & 2 alt segs open |
| Cowboy Theatre | 6.5 | 2,500†† | NBC | Adv (F) | Sa 12:30-1:30 | Sweets Co, Eisen; 2 segs open; 4 segs open alt wks |
| Bob Crosby | 7.1 | 3,150†† | CBS | Var (L) | M-F 3:30-4pm, HY | Best Foods, DFS; Brown & Wmson, Bates; Gen Mills, Knox-Reeves; Gerber, D'Arcy; Mentholatum, JWT; P&G, Compton; SOS, Mc-E; Toni, North; Wesson, Fitzgerald; 1 seg |
| Ding Dong School | 6.0 | 1,600†† | NBC | Juv (L) | M-F 10-10:30, NY | Campbell Soup, BBDO; Miles, Wade; 8 segs open |
| Edge of Night | 5.7 | 15,000 wk | CBS | Serial (L) | M-F 4:30-5pm, NY | P&G, B&B |
| Football Scoreboard | — | 5,000 | NBC | Sport (L) | Sa 5:15-5:30, NY | Dow, MacM-J&A |

*Color show, (L) Live, (F) Film, †3 weeks in 1, ††Cost is per segment. List does not include sustaining, participating or co-op programs—see chart. Costs refer to average show costs including talent and production. They are gross (include 15% agency commission). They do not include commercials or time charges **1 week in 1. This list covers period of 24 Nov. thru 21 Dec. Telepulse ratings cover period 12-17 Oct. Figures represent average rating per show for the week.

LOOK! ZIV

# NO. 1 NO. 2 NO. 3 NA

## IN TWO CONSECUTIVE

**"HIGHWAY PATROL"**

Starring BRODERICK CRAWFORD

NATIONALLY

**NO. 1 SYNDICATED PROGRAM**

PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

**"The Man Called X"**

Starring BARRY SULLIVAN

NATIONALLY

**NO. 2 SYNDICATED PROGRAM**

PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

**"I LED 3 LIVES"**

Starring RICHARD CARLSON

NATIONALLY

**NO. 3 SYNDICATED PROGRAM**

PULSE MULTI-MARKET SURVEY COVERING 10 OR MORE MARKETS

# SHOWS RATE

# TIONALLY!

## ULSE *REPORTS!

*TELEPULSE MULTI-MARKET SURVEYS

**AUG. 1956**
22 - MARKET AVERAGE
**17.8**

**SEPT. 1956**
22 - MARKET AVERAGE
**17.9**

**UG. 1956**
4 - MARKET AVERAGE
**16.8**

**SEPT. 1956**
14 - MARKET AVERAGE
**17.8**

**UG. 1956**
1 - MARKET AVERAGE
**16.1**

**SEPT. 1956**
19 - MARKET AVERAGE
**17.3**

*NOW! READY!*

**ZIV'S NEXT BIG RATING WINNER!**

**"MEN OF Annapolis"**

STARRING THE U.S. MIDSHIPMEN AND TOPFLIGHT HOLLYWOOD STARS

ZIV Television

*HURRY!*

Write or phone today for a pulse quickening audition of our newest rating winner "MEN OF ANNAPOLIS"!

# Sponsored Daytime Network Programs 7 a.m.-6 p.m.

| | | COST | NET | TYPE | TIME, ORIG. | SPONSORS AND AGENCIES |
|---|---|---|---|---|---|---|
| | 7.2<br>8.9 | 33,000<br>4,150 | NBC<br>CB | Adv (F)<br>Var (L) | Sa 11-11:30am<br>M-Th 10:30-11:30 am, NY | Gen Foods, B&B; Borden, Y&R<br>Amer Home Prod, Bates; Bristol-Myers, Y&R; Gen Foods, Y&R; Kellogg, Burnett; Norwich, B&B; Pillsbury, Burnett; Scott Paper, JWT; Simoniz, SSCB; Stand Brands, Bates; 1 seg open |
| | 9.0 | 10,000 wk | CBS | Serial (L) | M-F 12:45-1pm, NY | P&G, Compton |
| | 6.3 | 6,000 | CBS | Juv (F) | Su 1-1:30pm | Sweets, Eisen; altwks open |
| | 7.2 | 24,000 | NBC | Juv (L) | Sa 10-10:30am, NY | Cont Baking, Bates; Sweets Co, Eisen; ½ open altwks |
| | 3.8 | 3,000 | NBC | Quiz (L) | M-F 12:30-1pm, HY | Amer Home Prod, Geyer; Brillo, JWT; Brown & Wm'son, Seeds; Alberto Culver, Wade; Gen Foods, FCB; Lehn & Fink, Mc-E; Welch, Rich K. Manoff; 4 segs open |
| | 8.2 | 4,000 | CBS | Var (L) | M-F 2:30-3pm, HY | Campbell Soup, Burnett; Kellogg, Burnett; Lever Bros, BBDO; Simoniz; Tat-Laird; Swift, Mc-E; Pillsbury, Burnett |
| | 8.7 | 10,000 wk | CBS | Serial (L) | M-F 12:15-30, NY | Amer Home Prod, Bates |
| | 11.3 | 18,000 | CBS | Adv (F) | Sa 1-1:30pm | Gen Mills, DFS; Nestle, Mc-E |
| | 4.5 | 22,000 | ABC | Documn (L) | Su 4:30-5pm, Var | Ciba, JWT |
| | 15.6 | 5,040 to 6,300 | ABC | Juv (F) | M-F 5-6pm | Amer-Paramount, Buchanan; Armour, Tat-Laird; Bristol-Myers, DCSS Carnation, Wasey; Coca Cola, McE; Gen Mills, Knox Reeves; Mattel, Carson Roberts, Miles, Wade; Minn Mining, BBDO; Pillsbury, Burnett; SOS, McE; 5 segs co-op; 3 segs open |
| | 11.3 | 20,000 | CBS | Juv (F) | Sa 10:30-11am | Gen Foods, Y&R; Colgate, Bates |
| | 7.4 | 2,700 | NBC | Serial (L) | M-F 4:45-5pm, NY | Alberto Culver, Wade; Sterling, DFS; Sweets Co, Eisen 2 segs open |
| | 7.9-8.1 | 3,600 | CBS | Var (L) | M-Th 10-10:30am<br>F 10-11:30am, NY | Best Foods, Ludgin; Bristol-Myers, DCSS; Campbell, Burnett; CBS-Hytron, Bennett & Northrop; Gen Motors, Kudner; Lever Bros; JWT; SOS, Mc-E; Staley, R&R; Swift, Mc-E; Toni, North Yardley, Ayer; 3 segs & 1 alt seg open |
| | 15.5 | 1½ Million package | NBC | Sport (L) | alt Sa 1:15-5:30 approx, Var | Bristol-Myers, Y&R; Sunbeam, Perrin-Paus; U.S. Rubber, F. D. Richards; Zenith, BBDO |
| | 5.7 | 6,000 | NBC | Sport (L) | alt Sa 1-1:15pm approx, NY | Allstate, Christiansen |
| | 6.9 | rerun | CBS | Sit Com (F) | M-F 2-2:30pm | Best Foods, DFS; Gerber, D'arcy; 7 segs open & 3 alt segs open |
| | 15.6 | 2 million package | CBS | Sport | Su 2-4:30pm | reg sponsors |
| | 9.4 | 3,000 | NBC | Misc (L) | M-F 4-4:45pm, HY | Amer Home Prod, Geyer; Borden, Y&R; Brown & Wm'son, Seeds; Chicken of Sea, Wasey; Corn Prod, C. L. Miller; Dow, McM-J&A; Gen Foods, FCB; Lehn & Fink, Mc-E; Mennen, Mc-E; Miles, Wade; P&G, Compton; Reddi-Wip, R&R; Sandura, Hicks & Griest; Sunkist, FCB; Toni, North |
| | 9.2 | 10,000 wk | CBS | Serial (L) | M-F 12:30-45, NY | P&G, Burnett |
| | 4.9 | 9,500 wk | CBS | Serial (L) | M-F 4:15-4:30, NY | Amer Home Prod, Bates |
| | 8.0 | 15,000 wk | CBS | Misc (L) | M-F 11:30-12n, NY | Colgate, Esty |
| | 10.1 | 18,000 | CBS | Adv (L) | Sa 11:30-12n | Gen Mills, Tat-Laird; Sweets Co, Eisen |
| | 5.7 | 3,500 | NBC | Var (L) | M-F 2:30-3pm, HY | Brown & Wm'son, Seeds; Miles, Wade; Minute Maid, Bates; P&G, B&B; Stand Brands, Bates; Swift, Mc-E |
| | 3.3 | 2,500 | NBC | Quiz (L) | M-F 12n-12:30, NY | Mentholatum, JWT; Sweets Co, Eisen; 8 segs open & 1 alt seg open |
| | 7.8 | 10,000 wk | CBS | Serial (L) | M-F 12n-12:15, NY | Gen Mills, DFS & Knox Reeves; Stand Brands, Bates; Toni, North; Wesson, Fitzgerald |
| | 7.7 | 27,000 | CBS | Adv (F) | Su 12:30-1pm | Kellogg, Burnett |
| | 5.9 | 12,500 | NBC | Misc (F) | Su 3:30-4pm | Mutual of Omaha, Bozell & Jacobs; alt wks open |

# Specials and Spectaculars Scheduled for 24 Nov.-21 Dec.

| PROGRAM | TELEPULSE | COST | NET | TYPE | TIME, ORIG | SPONSORS AND AGENCIES |
|---|---|---|---|---|---|---|
| | | once only | CBS | Misc (L) | Su 5-6, NY | Reynolds Metals, Clinton E. Frank—12 9 |
| | | once only | NBC | Misc (L) | Sa 1-2, NY | Warner Lingerie, La Roche—12 8 |
| | | once only | CBS | Music (L) | Tu 9-10, NY | Shulton, Wesley Assoc—12 11 |
| | | 145,000 | NBC | Var (L) | Su 9-10, HY & Fri 9-10, HY | Chevrolet, Camp-Ewald—12 16 |
| | | 200,000 | NBC | Drama (L) | Su 9-10:30 & Su 7:30-9, NY | Hallmark, FCB—11 25 & 12 16 |
| | | once only | NBC | Docum (F) | Th 10-11pm | Nor Amer Philips, La Roche—12 6 |
| | | once only | NBC | Docum (F) | Tu 9:30-10:30 | Smith, Kline & French—11 27 |
| | 19.9 | 320,000 | NBC | Drama- (L) Music | M 8-9:30, NY | RCA, K&E; Whirlpool, K&E; John Hancock, Mc-E—12 10 |
| | | 250,000 | NBC | Drama (L) Music | Sa 9-10:30, NY | RCA, K&E; Whirlpool, K&E; Oldsmobile, Brother—11 24 |
| | | 125,000 | CBS | Docum (F) | Su 5-6pm | Shulton, Wesley—12 2 |
| | | 140,000 | CBS | Var (L) | Th 8:30-9:30, HY | Chrysler, Mc-E—12 13 |
| | | 125,000 | NBC | Var (L) | alt Su 4-5, NY | Helen Curtis, Ludgin |
| | | 195,000 | NBC | Misc (L) | alt Sun 4-5:30, NY | Gen Motors, Brother & Camp-Ewald |

[illegible] not include sustaining participating or co-op programs see chart. Costs [illegible] agency commission). They do not include commercials or time charges. [illegible] period 12 17 Oct. Figures represent average rating per show for the week

# WRR *plus* KXOL

DALLAS FT. WORTH

a great combination in North Texas

PROUDLY ANNOUNCES

the appointment of

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INCORPORATED

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Prospect 7-7330

**DETROIT**
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Woodward 1-9607

**SAN FRANCISCO**
235 Montgomery St.
Yukon 2-2053

**LOS ANGELES**
3325 Wilshire Blvd.
Dunklrk 5-6394

**CHICAGO**
75 E. Wacker Drive
Andover 3-4710

# 5. SPOT TELEVISION BASICS

How does use of spot tv vary by season? You'll find the answer charted below

Each month in this space SPONSOR will present basic facts about spot television. Periodically charts will be repeated to provide updating. The chart below, based on Television Bureau of Advertising's quarterly reports on spot tv spending, shows the seasonal variation in spot tv activity. It covers 31 major product classifications which have been ranked in order by size of expenditure. The chart covers a 12-month period which includes the last quarter of 1955 and the first three quarters of 1956. (No single full year is yet available because the TvB dollar reports began with the last quarter of 1955.) Percentages below show how much of total expenditure was used for each quarter. TvB figures are compiled by N. C. Rorabaugh. (For complete third quarter data see the 17 NOVEMBER SPONSOR.)

| Product classification | 12-month total | % by quarters | | | |
|---|---|---|---|---|---|
| | | 4th 1955 | 1st 1956 | 2nd 1956 | 3rd 1956 |
| 1. Food and grocery products | $105,723,000 | 25.6 | 27.0 | 26.8 | 20.6 |
| 2. Alc. beer and wine | 35,241,000 | 26.8 | 23.6 | 25.6 | 24.0 |
| 3. Cosmetics and toiletries | 33,797,000 | 23.3 | 22.0 | 28.2 | 26.5 |
| 4. Drug products | 31,398,000 | 28.1 | 31.1 | 20.6 | 16.9 |
| 5. Tobacco products | 28,715,000 | 22.4 | 21.7 | 25.7 | 27.2 |
| 6. Confections, soft drinks | 20,006,000 | 26.9 | 23.1 | 26.6 | 23.1 |
| 7. Household laundry products | 17,591,000 | 21.5 | 27.0 | 29.8 | 18.7 |
| 8. Gasoline, lubricants | 14,935,000 | 21.8 | 20.9 | 28.1 | 26.2 |
| 9. Dental products | 14,216,000 | 19.5 | 29.9 | 31.3 | 19.3 |
| 10. Automotive | 13,984,000 | 38.0 | 23.5 | 25.1 | 13.1 |
| 11. [illegible] Services | 11,718,000 | 26.8 | 25.2 | 26.7 | 21.3 |

| Product classification | 12-month total | % by quarters | | | |
|---|---|---|---|---|---|
| | | 4th 1955 | 1st 1956 | 2nd 1956 | 3rd 1956 |
| **12.** Clothing, furnishings | $ 8,360,000 | 29.7 | 21.4 | 26.6 | 22.3 |
| **13.** Home equipment, appliances | 7,825,000 | 31.2 | 19.2 | 31.1 | 18.5 |
| **14.** Watches, jewelry, cameras | 7,591,000 | 28.1 | 21.2 | 26.1 | 21.6 |
| **15.** Cleaners, cleansers | 6,476,000 | 30.9 | 24.4 | 35.6 | 9.1 |
| **16.** Household paper products | 4,577,000 | 20.8 | 24.2 | 32.8 | 22.2 |
| **17.** Pet products | 4,303,000 | 30.1 | 22.9 | 27.3 | 19.7 |
| **18.** Building material, equip. | 3,840,000 | 27.8 | 21.0 | 30.6 | 20.6 |
| **19.** Household general | 3,570,000 | 27.8 | 27.3 | 30.6 | 14.3 |
| **20.** Household furnishings | 3,456,000 | 24.1 | 22.2 | 27.7 | 26.0 |
| **21.** Tv, radio, phonograph | 3,174,000 | 51.8 | 19.7 | 17.5 | 11.0 |
| **22.** Transportation and travel | 3,105,000 | 32.2 | 21.4 | 28.9 | 17.5 |
| **23.** Publications | 1,364,000 | 9.8 | 11.3 | 13.4 | 35.5 |
| **24.** Agriculture | 1,293,000 | 29.2 | 24.0 | 25.3 | 21.5 |
| **25.** Sport goods, bicycles, toys | 938,000 | 70.3 | 10.1 | 10.9 | 8.1 |
| **26.** Amusements, entertainment | 589,000 | 20.2 | 26.7 | 23.6 | 29.5 |
| **27.** Notions | 540,000 | 37.1 | 11.8 | 18.1 | 30.0 |
| **28.** Garden supplies, equip. | 402,000 | 10.7 | 33.3 | 16.5 | 9.5 |
| **29.** Hotels, resorts, restaurants | 270,000 | 18.5 | 17.8 | 36.7 | 27.0 |
| **30.** Stationery, office equip. | 255,000 | 41.2 | 28.6 | 21.2 | 9.0 |
| **31.** Miscellaneous | 4,276,000 | 21.3 | 21.3 | 33.8 | 20.6 |
| TOTAL | $393,528,000 | 26.1 | 25.5 | 26.8 | 21.3 |

# CAPTAIN DAVID GRIEF

by

# JACK LONDON

JACK LONDON'S immortal stories of adventure in the turbulent waters of the South Seas have been recreated into a challenging new program . . . with a *pre-sold* audience of millions of Jack London followers.

Filmed in *color* on *actual* locations with unparalleled production values . . . here, truly, is the answer to the public demand for *fresh, new, superior* television programming.

Combining the highest budget ever assigned to a television film series . . . with major studio direction and award winning performances . . *Captain David Grief* brings to television new scope, new locales, new dramatic adventures . . and *broad family appeal.*

## ACT NOW! RESERVE YOUR MARKETS!

Sold!

39 Episodes in Color or Black & White
Supported by the most comprehensive merchandising, promotion and publicity aids.

**Sold!**
The Stroh Brewery (Zimmer, Keller & Calvert, Inc.)

| | | | |
|---|---|---|---|
| Bay City | Lansing | Lafayette | Dayton |
| Cadillac | Marquette | Muncie | Lima |
| Detroit | Traverse City | South Bend | Toledo |
| Grand Rapids | Fort Wayne | Cleveland | Youngstown |
| Kalamazoo | Indianapolis | Columbus | Zanesville |

## CAPTAIN DAVID GRIEF IS SHOWMANSHIP PLUS!

# GUILD FILMS

460 PARK AVENUE, AT 57TH STREET NEW YORK 22, N.Y. MURRAY HILL 8-5365.

# SPONSOR ASKS

## What questions would you ask TvB's RAMAC ?

**Arthur Pardoll,** *director of broadcast a, Foote, Cone & Belding, New York*

Together with a great many other timebuyers and clients, I expect I'll be in line for a chance to ask RAMAC some of the questions about television programming and commercials that have been worrying advertising people since

*not sure of RAMAC's limitations*

the early Milton Berle days of the medium.

My experience with electronic memory machines has been pretty much limited to watching the returns on Election night every four years; so I'm not quite sure what RAMAC's limitations may be. However, the answers to any of the following questions would cause my agency man's heart to beat faster and certainly would make me an electronics fan for life.

First off, for a particular program and station we have under consideration, I'd like to be able to get quick information on its rating history, thus indicating the value of the particular program.

We'd like to have readily available information on the coverage of various stations, showing coverage of outlying areas. Also, [illegible] be gained from the [illegible] in neighboring [illegible] the same pro-

Perhaps RAMAC could break down [illegible] on a market-[illegible] volume those [illegible] Eddie in the "average" figures now available.

What is the effectiveness of the block format in programing? Does the client benefit from a good adjacency in terms of audience flow with this particular buy?

This might be too much even for electronics: but could the magic box tell us anything about audience composition and the general attention of audiences to a particular program?

In giving the rating pattern of a particular show, what can RAMAC tell us about the particular topics that occasioned a sudden rating rise? In the case of movies, which categories of pictures have the least viewer appeal and why?

What is the cost of a daytime or nighttime spot on X number of stations, on highest cost stations and on an average cost station basis?

What percentage of tv sets are there in each market, in descending order and with a cumulative total?

Would competitive information be available in terms of expenditures and total activity such as number of programs, spots and the like?

Perhaps most important, can RAMAC show the influence of tv by relating advertising representation on a show of viewers of a particular show actually have the product and what percentage doesn't?

These questions will be child's play for RAMAC next to a query we get several times a day. I defy any electronics machine ever built to tell me just where it is the yellow went.

**Ray Stone,** *timebuyer, Maxon, Inc., New York*

It's my feeling that eventually machines such as TvB's RAMAC will relieve many of us of the greater part of our work day. It may not be in our lifetime, but one day as ridiculous as it

*computers are free from prejudice*

may sound now—we will be able to feed any data to computers and get a solution. Work will be done more consistently and more accurately than any human being can hope to do it now. This is primarily true because computers are free from prejudice and emotion.

For example, we daily face X number of problems, each with Y factors involved. Submerged as we are in dealing with them, we tend to lose perspective in solving at least a few of them. In short, it's difficult for any one person to evaluate all factors in their rightful order. Not so with a "metal mind."

One has only to look back on the development of hand machinery through the years—to think of the responsibilities it has assumed—to realize the potential development of machines with mental scope. If technology could produce sewing machines, harvesting devices similar production aids in every part of industry, why can't it invent machines with even fuller power than present ones in the "thought" field.

Work has already commenced on a mechanical brain. The main stumbling block to its perfection is for a means of keeping vacuum tubes and transistors cool by practical means. Once this technical problem is solved, is there any reason why such a machine cannot be produced and distributed even as is now being done with RAMAC and its sister computers?

The substance of my thoughts is that one day machines will be doing everything. Meanwhile, I'll be content to pop audience composition, availability, coverage and similar buying questions into RAMAC and work to draw out its conclusions.

**Jeremy D. Sprague,** *all-media buyer, Cunningham & Walsh, New York*

As the sands of the timebuying hourglass pour mercilessly downward, I cannot help but wish that I could free my hands of telephones, books, charts, rate cards—and get them on TvB's astounding RAMAC.

If I could possibly place that mechanical marvel in my office, I'd ask

*with RAMAC I could work 8-hour day*

that some of the following might emerge:

1. A coverage check of all stations being considered for all Cunningham & Walsh clients.

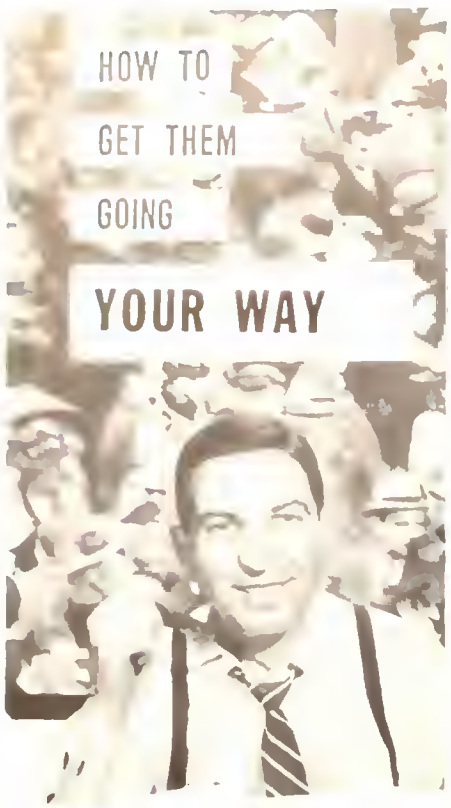
2. A two-minute roundup of program ratings with selection of those periods on those stations which RAMAC considers best buys. And—if it wouldn't provoke the monster—considerations of client and agency opinions in making the selection. (I hesitate to give the usual amount of time involved in this process.)

3. If TvB or IBM would add about six arms to RAMAC, I for one would be most appreciative. For here the machine would shine. So long as it would answer calls, churn up data on availabilities, digest incoming requests—I would be content to develop my voice for the job of voicing its conclusions.

4. It would also be quite nice if RAMAC would give a detailed analysis on how to expand the broadcast day to 40 hours.

If RAMAC would help me out with the four small items listed above, perhaps after all, the workday would be eight hours.

But excuse me—we have to find an adjacency to *$64,000 Question*.




Biggest Twin Cities traffic jams are in store aisles—downtown, uptown, wherever WLOL's Big 5 disc jockeys say "GO!" Local businessmen know that. That's why they buy WLOL in preference to any other station.

The local businessman will tell you, too, that WLOL delivered crowds reach first for WLOL sold brands.

It's a merchandising fact that will work for you! Let B-5 selling impact send the aisle jammers your way.

WOL

MINNEAPOLIS ST PAUL

5000 watts

LARRY BENTSON, President

Mgr Joe Floyd V P

# Mr. Sponsor

## Edward T. Ragsdale: tv isn't poker

"Big decisions in auto making and buying are influenced by women," says Ed Ragsdale, general manager of the Buick Motors Division of General Motors.

He's got good proof at home to back up the statement. One of his own major contributions to automotive design was the hard top body style, and the hard top was suggested by his wife, Sarah, who never wanted to drive anything but a convertible.

"I asked her why she wanted convertibles since she never put the top down." Ragsdale told SPONSOR. "'I don't put the top down because my hair gets mussed,' she said with the kind of tone that makes a man feel he's asking something damned obvious. 'But,' she added, 'the convertible looks better . . .'"

*"If I can't outplay 'em, I can outlast 'em."*

And that's how another innovation in styling was added to the Buick line.

Ragsdale's career in automotives virtually coincides with the industry's own history. At 58, he's chalked up some four decades in the business, from a first job as moulder and machinist to his work as a Pierce-Arrow body designer and finally to Buick in design and engineering.

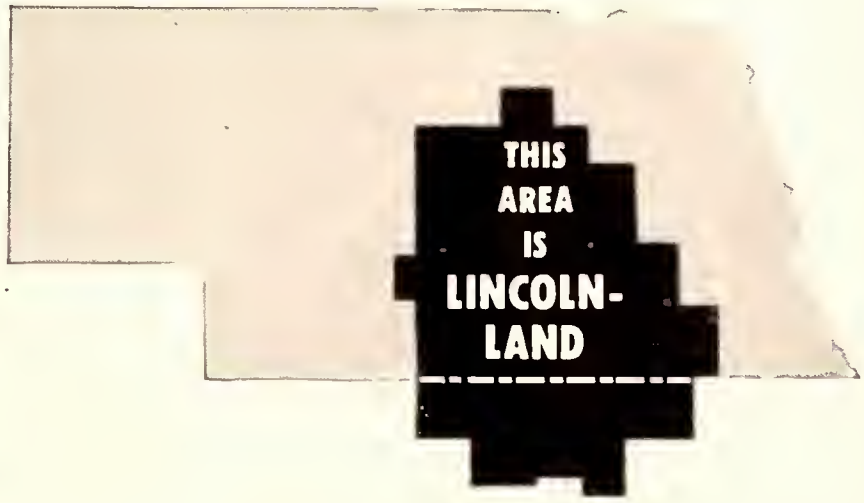
"The only frightening thing about Ed is his capacity for work," says one General Motors executive who knew Ragsdale when he was a young engineer at Buick. "He'd start at 7:30 a.m. and sometimes work through till three or four the next morning."

Ragsdale claims that he brings the same kind of dedication to play as well as work, likes to recall occasional marathon poker sessions. "If I can't outplay 'em, I can outlast 'em," he says candidly.

(*Please turn page*)

# ARE YOU HALF-COVERED

## IN NEBRASKA'S OTHER BIG MARKET?




**1956 ARB METROPOLITAN AREA COVERAGE STUDY PROVES KOLN-TV SUPERIORITY!**

The 1956 ARB Study of 231 Metropolitan markets included 6 in LINCOLN-LAND—5 in Nebrosko, 1 in Kansas.

**In these 6 markets, KOLN-TV is viewed-most in 6 daytime categories . . . in 5 out of 6 nighttime categories.**

KOLN-TV gets an average daytime, "viewed-most" roting of 54.0% as ogainst 15.2% for the next station. Nighttime averages ore 59.8% for KOLN-TV, 25.0% for the next stotion. Enough said?

**KOLN-TV** covers Lincoln-Land — a rich 42-county area, 95.5% OF WHICH IS OUTSIDE OMAHA'S GRADE "B" COVERAGE!

Lincoln-Land has over 200,000 families — *125,000 of them unduplicated by any Omaha TV station!* Actually, Lincoln-Land is as independent of Omaha as South Bend is of Fort Wayne or Providence is of Hartford.

Latest Telepulse credits KOLN-TV with 194.4% more *nighttime* viewers than the next station, 138.1% more *afternoon* viewers!

Let Avery-Knodel give you the whole story on KOLN-TV, the Official Basic CBS-ABC Outlet for South Central Nebraska and Northern Kansas — "Nebraska's other big market".

CHANNEL 10 • 316,000 WATTS • 1000-FT. TOWER

# KOLN-TV

COVERS LINCOLN-LAND — NEBRASKA'S OTHER BIG MARKET

Avery-Knodel, Inc., Exclusive National Representatives

AM – TV – FM

*The Telzer Stations*

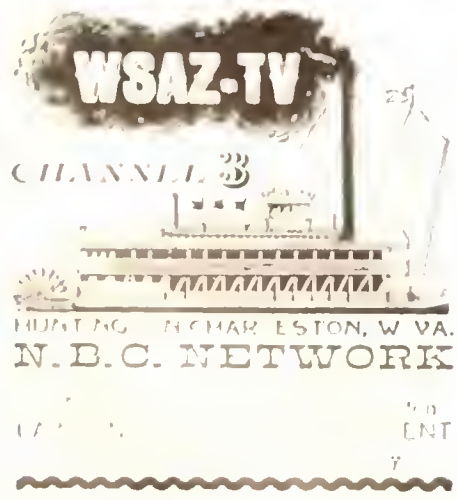
WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

STEAMING AHEAD!

Since the sternwheelers first opened our Ohio River Valley to large-scale trade, this region has constantly steamed ahead to greater industrial records.

Today, its array of manufacturing is the most vast in America . . . a solid head-of-steam typified by our own doorstep counties of Cabell and Kanawha (the Huntington-Charleston area) where—say preliminary reports of the new U. S. Census of Manufactures — the value of industry alone is up 55% since 1947, currently over one billion dollars!

This is only part of what you can command with WSAZ-TV. Surrounding our near-quarter-mile-high tower lies America's 23rd television market — four states wide, *four billion dollars* deep in buying potential. You leave a smart wake when you sail aboard WSAZ-TV. Any Katz office can make out a profitable bill of lading for you.








As Buick's general manager, Ragsdale approves advertising strategy, works closely with his 15-man advertising department and with Buick's agency, Kudner.

"Tv ratings are important to the advertising fraternity," he says. "But they don't necessarily mean sales."

His conclusion stems from Buick's bitter experience as sole sponsor of Jackie Gleason's *Honeymooners* last year. After making advertising headlines with their $11-million Gleason contract, Buick withdrew quietly, burned by a spectacularly unsuccessful tv season.

"We aren't looking for any show to sponsor on a weekly basis right now," says Ragsdale.

Instead, Buick's fall advertising technique has been an extension of the all-media saturations during new-car season which brought this car into No. Three spot in unit sales three years ago. By concentrating the weight of their advertising just prior and during the introduction of their new line, Buick crashed the traditional Chevrolet-Ford-Plymouth hold on top sales, and has maintained its No. Three place although the Buick is in a higher price line.

"We've again gotten off to a high-gear start this fall, partly with the help of one-shot sponsorship of major tv events," says Ragsdale. Buick bankrolled the ABC TV election night coverage two days before the 1957 models were introduced, and followed up this effort on 12 November with *Jack and the Beanstalk*, NBC TV, 8-9:30 p.m.

"This double-punch on tv has had a tremendous reaction among dealers," says Ragsdale. The 33.9 average Trendex raked in by the NBC TV spectacular, he feels, indicates that Buick's commercials reached a massive and receptive audience.

### The agency's job is creating ads, not shows

The agency, he adds, fulfills its function by applying its creative judgement to program recommendations and putting effective selling commercials into shows to attract viewers into dealer show rooms.

"It can be dangerous for agencies to spread their talents too thin," he told SPONSOR. "It's a difficult and exacting job to produce tv commercials that will convert viewers into buyers of a $4,000 product. I don't feel that agencies should, on top of that job, try to go into show business and become program packagers."

Ragsdale is a fervent spokesman for specialization, not only in assembly line operation, but also in various marketing functions. He feels that the company's own specialists in market research can guide Buick production and styling better than marketing men in an agency servicing a dozen or more different categories of accounts.

"The agency has nothing to say about our cycle of retooling and restyling," he adds. "At the beginning of the year, we sit down with the engineers and run over the information we've gotten out of our own customer research surveys. We don't ask the agency to make such studies for us, although we do have independent research to supplement company data at times."

As a top management industrialist, Ragsdale still maintains his love for machinery, likes to tinker in a model machine shop in his summer home, where he spends much of his spare time. With a grandfather's pride, Ragsdale explains that his spare time has been cut into considerably by his three grandchildren.

"Playing with them's one time-consuming hobby I don't complain about," he told SPONSOR, then quietly wandered back to a shirt-sleeve poker session.

# 'Moving vans really move with Spot-TV pushing them,'

ROBERT L. BENVENISTE, Advertising and Sales Promotion Director of Owl Drug Company, a Rexall subsidiary operating 125 super-drug-stores in the Pacific coast area.

**says R. L. "Bob" Benveniste, advertising head of Owl Drug Company, regarding results on KGO-TV, San Francisco**

*"Moving vans," Mr. Benveniste? Since when did they become a drug-store item?*

Since September, when we included them as one of twelve items in our Christmas Layaway Sale. Don't gasp—they're TOY vans, of course—replicas of the largest Bekins Trucks and Trailers.

*Christmas toys in September! Isn't that an offbeat promotion?*

It might seem so—that's why we put the power of television into our selling effort. In the San Francisco area, we used KGO-TV.

*How often were the moving vans featured?*

IN JUST FOUR SPOTS—and the vans rolled out by the hundreds.

*How about the other Christmas Layaway items?*

Thanks to smart selection by our merchandise committee, and to a bang-up job by Spot-TV, every item was a sell-out. In long-hair lingo, you'd say it "exceeded our fondest expectations."

*Sounds as if you're sold on spot, Mr. Benveniste.*

I certainly am, particularly for our type of operation. Our trend is to more and more suburban stores—and in building traffic for them we need the kind of saturation coverage that Spot-TV gives us at low cost.

*What's the attitude of your store managers?*

They're strong for Spot-TV too—because they know it moves merchandise in tremendous volume—movement that's bread-and-butter, and cake too, to a store manager.

*For sales building availabilities on these major-market stations... Call* **BLAIR-TV** *Television's First Exclusive National Representative*

WTVR—Richmond | WDSU-TV—New Orleans | WOW-TV—Omaha | WBNS-TV—Columbus | KING-TV—Seattle-Tacoma | KTTV—Los Angeles | WBKB—Chicago | WXYZ-TV—Detroit | WABT—Birmingham | WFIL-TV—Philadelphia | KVOO-TV—Tulsa | WFLA-TV—Tampa-St. Petersburg | WPRO-TV—Providence | WIIC—Pittsburgh | WNBF-TV—Binghamton | WEWS—Cleveland | WCPO-TV—Cincinnati | WMCT—Memphis | KFRE-TV—Fresno | KGO-TV—San Francisco | WABC-TV—New York | WFBG-TV—Altoona | KGW-TV—Portland

OFFICES: NEW YORK • TEmpleton 8-5800 | CHICAGO • SUperior 7-5580 | BOSTON • HUbbard 2-3163 | DETROIT • WOod'rd 1-6030 | ST. LOUIS • CHestnut 1-5688 | JACKSONVILLE • Elgin 6 5770 | DALLAS • Riverside 4228 | LOS ANGELES • OUnkirk 1-3811 | SAN FRANCISCO • YUkon 2-7068 | SEATTLE • ELliott 6270

*A weekly listing of changes in the advertising and broadcast fields*

# HIRE AND RENEW

## BROADCAST INDUSTRY EXECUTIVES

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| William H Barth | KOVO, Provo, Utah, sls staff | KDYL, radio, Salt Lake City, acct exec |
| Paul H. Bernard | KTBS-TV, Shreveport, La, asst production mgr | KTBS-AM-FM, Shreveport, La, manager |
| Howard Bruns | WKRC-TV, Cincinnati, floor director | Same, associate director |
| Paul Calvin | — | C & C Television Corp, sls staff |
| Larry Carino | KTNT-TV-AM-FM, Seattle-Tacoma | Same, manager & sls director |
| Jules Dundes | CBS, radio, New York, vp chg advtg & prom | Same, vp chg station admin |
| Jerry Fitch | KREX-TV & radio, Grand Junction, Col, exec vp | Same, station manager |
| Leonard Higgins | KTNT-TV-AM-FM, Seattle-Tacoma | Same, director of station relations |
| Ken Joseph | World Bcstg Sys, northern div sls chief | Same, asst national sales manager |
| Frank King | KNX, radio, LA, general sales mgr | KFWB, radio, LA, general sales mgr |
| Ned Land | Station Promotions Inc, president | C & C Television Corp, sls staff |
| John P. List | Trendex | Same, vp and treasurer |
| Frank Luther | — | WNAC-TV & radio, children's prog & pub affairs |
| John Melton | KHJ-TV, LA, merch & svc for natl adv | John Blair & Co, LA account exec |
| Gar Meadowcroft | WJBK, radio, Detroit, asst managing dir | WJIM-TV & radio, Lansing, Mich, gen sls mgr |
| Robert W. Miller | KOOL-TV, Phoenix, account exec | Same, asst sls mgr |
| Robert Mooney | Guild Films | C & C Television Corp, sls staff |
| Thomas Montgomery | Forjoe & Co, Chicago | WNBQ, radio, sls staff |
| Malcolm G. Morehouse | KCBS, radio, San Francisco, asst bus mgr | Same, bus mgr |
| Thomas S. O'Brien | NBC o&o stations, divisional bus mgr | Same, director business affairs |
| Ralph Powell | KOOL-TV, Phoenix, account exec | KFMB-TV, San Diego, account exec |
| Joseph Prendergast, Jr. | KSD-TV & radio, St Louis, asst to mgr | KHJ-TV, LA, account exec |
| Robert Reardon | Harrington Righter & Parsons, sls | NBC-TV Spot Sales, Chicago, sls staff |
| James C. Richdale, Jr. | KOTV, Tulsa, Okla, asst gen mgr | Same, vp & general manager |
| Allin G. Robinson | WRCA radio, NY, producer director | WCCO radio, Minn-St Paul, production mgr |
| Henry J. Schaefer | KNXT-CTPN, LA, account exec | Same, mgr of operations & traffic |
| James M Seward | CBS, radio, New York, admin vp | Same, exec vp |
| Frederick W. Smith | — | WMGM, NY, account exec |
| J. Kelly Smith | CBS, radio, New York, admin vp | Same, consultant radio div |
| George B. Stadtmuller | KCBS, radio, San Francisco, bus mgr | CBS, radio, dir of accounting |
| George Stevens | Avery-Knodel Inc, sou-west manager | KOTV, Tulsa, Okla, commercial mgr |
| Oliver Treyz | ABC-TV Network, head | Same, vp in chg of tv network |
| Charles Vaughan | WKRC-TV, Cincinnati, producer director | WCET, Cincinnati, program director |
| Harry Walsh | Film producer, cinematographer & photo dir | Van Praag Productions, vp Florida branch |
| Morris Wattenberg | WTAM-WNBK, Cleveland, ad-promotion mgr | WABC-TV & radio, NY, advtg & prom mgr |
| James Weathers | World Bcstg Sys, chg of sls southern div | Same, national sales manager |
| Robert C. Wood | Storer Bcstg Co, nat sales mgr | Same, nat sales dir |

## ADVERTISING AGENCY PERSONNEL CHANGES

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Vincent E. Butterly | Zimmer Keller & Calvert, Inc, acct exec | McCann-Erickson, Inc, acct exec |
| Johanna A. Carrozzino | — | N. W. Ayer, Phila, copy research bureau |
| Stephens Dietz | Kenyon & Eckhardt, vp & chair mktg plans comm | Same, acting dir promotion dept |
| Robert Durham | Kenyon & Eckhardt, asst to the president | Ruthrauff & Ryan, sr vp chg of bus dev |
| Edmond Gray | Kenyon & Eckhardt, television producer | Same, to Chicago same capacity |
| Lawrence Katz | Filmways Inc, dir & supervising editor | Ted Bates & Co, tv film comml producer |
| Anthony Kennedy 3rd | Chew Harvey & Thomas, copy & service | N. W. Ayer, Phila, production |
| Jon C Lawson | Hilton & Riggio, radio tv staff | N. W. Ayer, Phila, radio-tv traffic |
| David H Means | N. W Ayer, Phila, plans merchandising dept | Same, Philadelphia Service |
| William F. Millar | McCann-Erickson, Cleveland, acct exec | Ketchum MacLeod & Grove, Pitt, acct exec |
| Francis O'Neill | Brooke Smith French & Dorrance, Detroit | Kudner, Detroit, exec staff |
| George B. Richardson | Young & Rubicam, San Fran, vp & contact sup | Same, vp & manager San Fran office |
| Charles Russhon | USAF tv consultant | Ted Bates & Co, agency producer |
| Gerald A Waindel | Associates Invest Co, advtg & pr dir | US Advtg Corp, vp & acct exec |

## SPONSOR PERSONNEL CHANGES

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| James V Baxter | Whirlpool-Seeger Corp, s-w regional mgr | Same, dir of dist for RCA Whirlpool |
| John L Bricker | RCA Whirlpool, marketing dir | Same, also elected vp |
| Arthur I Caplin | Helene Curtis Industries, Inc, dir merch Beauty Salon Div | Same, marketing dir, Beauty Salon Div |
| Edward C Cudmore | Whirlpool-Seeger asst to the treasurer | Same, vp, secty & asst to the treasurer |
| Robert L Evans | Whirlpool Seeger gen mgr Clyde, Ohio, Div | Same, also elected vp & chg of pers at Clyde |
| Martin J Framberger | American Dairy Association, mgr Wis unit | Same, general mgr of the association |
| Arthur E Goldman | Gunther Brewing, Baltimore, advtg dir | General Cigar Co, advtg dir |
| William E Mahaffay | Whirlpool Seeger | Same, vp engineering |
| William F McLaird | Canada Dry, sls mgr govt & export div | Gemex Corp, vp in chg of marketing |
| Robert J McMahon | Carrier Corp, advtg staff | Same, retail advtg mgr |
| William J Nagy | Philco Corp electronic district mgr s-e div | Same, advtg & prom mgr accessory div |
| Charles T [illegible]en | International Latex sls staff | Isodine Pharmacal Corp, (div. of IL) brand mgr |
| Jo[illegible] M [illegible] | Whirlpool Seeger Corp, presidential asst | Same, dir of pub rel, cont as asst to pres |
| Lo[illegible] M [illegible] | Philco Corp operations mgr Sandusky manufac | Same, vp & general mgr Automotive Div |
| Harvey Wallace | Avco Manufacturing Corp, vp and gen mgr Int Div | Same, president Philco International |
| Steven Yanko | National Biscuit Co, asst advtg & merch mgr | Tea Council, promotion manager |

YOUR BUSINESS FRIENDS AND
ASSOCIATES WILL APPRECIATE
YOUR XMAS GIFT OF 52 ISSUES
OF THE NEW WEEKLY SPONSOR–
THE MAGAZINE BUSY TV AND
RADIO ADVERTISERS USE. NOW
OUT EVERY FRIDAY.
Make up your gift list now
and send it to SPONSOR
40 East 49th Street, New York 17, N. Y.

# It happens every day

On Election Night America tuned to CBS Television for the swiftest, clearest, most accurate report of the nation's will in a turbulent period in world history.

All the networks reported the same event; but according to a Trendex popularity report, CBS Television attracted 83% more viewers than the second ranking network—93% more than the third network. And as the evening wore on, the performance of the CBS News staff won an ever-increasing share of the Election Night audience.

Only once before has one network led the others by so wide a margin in the area of news and public affairs programs. That was during the political conventions, when the nation's viewers spent almost as much time watching CBS Television as the other two networks combined.

And never before has the nation's preference for CBS Television's regularly scheduled programs been so clearly registered. For in the simple act of selecting a channel, a viewer chooses his favorite programs every day—and these votes too are carefully tabulated. Current returns show that CBS Television has 8 of the 10 most popular daytime programs, 9 of the 10 most popular nighttime programs, and television's largest average audience—day and night.

This constant vote of confidence from the constantly growing television audience is the underlying reason why America's advertisers continue to commit more of their advertising investment to the CBS Television Network than to any other single medium in the world.

**CBS TELEVISION**

*Capsule case histories of successful local and regional television campaigns*

# TV RESULTS

## HOMES

SPONSOR: Emery & Skrivan, Inc. AGENCY: Direct

**Capsule case history:** The home building firm of Emery & Skrivan has to attract its prospective customers on weekends when homebuyers have the time to consider purchasing in a leisurely way. To accomplish this E & S has tied its sale of new homes to the interest generated in the Denver area by the Colorado University football games with sponsorship of a 15-minute documentary-style program every week-end following the regular CBS TV Sunday afternoon football games. Narrated by KLZ-TV staffer Pete Hansson, the quarter-hour show uses film clips of the CU games and CU players along with a commentary about the CU team. Featuring $18,000 to $35,000 homes in Boulder, Col., the show is credited with attracting from 500 to 750 people each weekend to the homesites about 25 miles from Denver. E & S also credits KLZ-TV with four actual sales during the first four weeks the show was on the air. The weekly cost of the series, which will run for 19 weeks, is $115 plus station costs. E & S will continue the show through football season then use basketball later this winter.

KLZ-TV, Denver, Col. PROGRAM: *CU After the Game*

## FLOUR

SPONSOR: Pioneer Flour Co. AGENCY: Direct

**Capsule case history:** A 12-week amateur talent contest, sponsored by the Pioneer Flour Co. of San Antonio, pulled 1,018,000 votes from KGBT-TV, Harlingen, viewers. Since votes for the viewers' favorites had to be accompanied by a Pioneer label — two votes to each pound — the contest directly resulted in the sale of more than 254 tons of flour. During the 12 weeks of the contest, 12 box car loads of Pioneer flour had to be shipped into the area to fulfill the unprecedented demand. What made the results of the contest even more interesting was the fact that each label had to be handsoaked off the flour sacks and then taken, not mailed, to one of 13 Edelstein Furniture Stores scattered throughout the San Antonio Valley. Furthermore voters themselves were not eligible to receive any prizes, all of which went to winning performers. Contest performances and all promotional spots were aired exclusively on KGBT-TV. Announcements were bi-lingual. Edelstein Furniture chain, which cooperated in the contest on a purely promotional basis, was so impressed they purchased a heavy schedule for themselves.

KGBT-TV, Harlingen, Tex. PROGRAM: Talent Contest

## MILK

SPONSOR: Prairie Farms Creameries AGENCY: Direct

**Capsule case history:** How would you like to throw a kid's party five times a week (Monday through Friday) all year 'round? As a private citizen the thought may make you shudder but the Prairie Farms Creameries of Quincy, Ill., which has been treating kids to its dairy products over tv since October 1953, finds that it's good business. Since Prairie Farms started sponsoring the Cactus Club, its sales have risen from 14% to 32% each year it's been on the air while the company has advanced from 6th to 1st place in Quincy dairy sales during that time. Every day six kids from the KHQA-TV coverage area appear on the show, [illegible] watch a 13-segment of a Western and enjoy [illegible] of fresh milk. Kids yell in unison "Man that's good [illegible]." Ad lib copy by the cowboy character who m.c.'s the [illegible] stresses "All milk is good, and good for you. I want [illegible] at least three glasses a day, and when you get [illegible] Prairie Farms." Promotion for the show, [illegible] $2,000 a year, includes birthday and [illegible] participants who sign Club year book.

KHQA-TV [illegible] PROGRAM: Cactus Club

## MEAT

SPONSOR: Southland Provision Co. AGENCY: Bradley, Graham & Hamby

**Capsule case history:** Reaching children is one of the best ways to get to a parent's pocketbook and one of the best ways to attract kids is with six shooters and galloping horses on celluloid. The *Adventures of Kit Carson*, sponsored by the Southland Provision Co. over WIS-TV, Columbia, S.C., has been used by Southland Provisions to advertise its Azalea Meats. To test the pull of the show among youngsters in the Columbia market, Southland offered a giveaway item for seven consecutive weeks. During the seven-week period, one announcement a day, Monday through Friday, was made over WIS-TV. According to Ed Aaronoff, publicity director of MCA-TV, the giveaway attracted 719 requests for the item offered. As a test of viewer reaction to the show the response was felt to be a complete success. Reported WIS-TV's Dolly Hamby to MCA TV, "We at WIS-TV feel that the viewer reaction to our free offer was excellent proof of the popularity and pulling power of the *Adventures of Kit Carson*. The objective of the campaign was to reach the kids and *Kit Carson* did it.

WIS-TV, Columbia, S. C. PROGRAM: *Adventures of Kit Carson*

# Boy! do they love us in Dallas!

## ADVERTISERS GET **BIG-TIME** RESULTS ON **WFAA-TV**

While these now famous puppets were hitting the "Big Time" with WFAA-TV viewers – so were sales for BRYLCREEM in the greater Dallas-Ft. Worth market. An unprecedented 3-year climb supported by a steady 3-year spot schedule on WFAA-TV!

If you are looking for big-time results in the nation's 12 ranking metropolitan market...

# WFAA-TV

Call Your
**PETRYMAN**
for complete market information
and availabilities

**CHANNEL 8 — DALLAS**
**NBC-ABC**
**Covering 564,080 North Texas Television Homes.**

there's
something
special
about...

WPOP

Hartford, Connecticut
1410 Kilocycles — 5,000 Watts
*ABC — Mutual — Yankee*
Represented by
H-R Representatives, Inc.

it's a
TELE-BROADCASTERS
station

TELE-BROADCASTERS, Inc.
41 East 42nd Street
New York 17, N. Y.
MUrray Hill 7-8436

*H. Scott Killgore, President*

Owners and Operators of
KUDL, Kansas City, Missouri
WPOP, Hartford, Conn.
WKXL, Concord, New Hampshire
WKXV, Knoxville, Tennessee

*National and regional spot buys*
*in work now or recently completed*

# SPOT BUYS

## RADIO

**Block Drug Co.,** Jersey City, is now adding to present schedule for Minipoo, dry shampoo. Purchased this week were stations in five additional markets for four weeks. Agency: Dowd, Redfield & Johnstone, New York. Buyer: Betty Nasse.

**P. Lorillard Co.,** New York. feels that it's now put across the popular filter price campaign for Kent Cigarettes. This week, Kent enters five major markets to keep brand before the public and increase sales. Average of five stations per market is being used with minutes and chainbreaks as vehicles. Combination of live and et commercials is used in the drive scheduled to run about five weeks; time periods vary, including afternoons. Buying is completed. Agency: Young & Rubicam. New York. Buyer: Bob Gleckler.

**Carolina Paper Mills,** Inc., Rockingham. N. C., makers of Carol Tissues, will probably be going into nine major markets the first of the year. Contract time will be substantial, reports the agency, although concrete plans have not yet been formulated. Agency: Ettinger Advertising, New York. Buyer: Seth Diamond.

**Great Atlantic & Pacific Tea Co.,** New York, is being watched with interest. First A&P Coffee Division spot radio campaign in eight years took place 15-16 November. Campaign centered around sale price of regular-grind coffee with 10 announcements per day used on 90 stations in 40 markets. Featured were 20-, 30-, 60-second announcements. Agency: Paris & Peart, New York. Buyer: Weymouth Symmes.

**Pepsodent Division,** Lever Bros. Co., New York. will probably double its present 30-40 markets for its 1957 toothpaste campaign. Currently, buying is incomplete, but schedules should be definite by mid-December. Same Pepsodent yellow copy theme will be used with various adaptations. Featured again will be minutes and 30's. Agency: Foote, Cone & Belding, New York. Buyer: Dick Pickett.

**Seeck & Kade,** Inc., New York. is now looking for availabilities for its Pertussin, an expectorant, to add to a present schedule which is in about 30 markets. Added markets—about 20—will bring campaign to a seasonal peak within a month. From five to 20 one-minute announcements are being and will be aired in each market. Campaign is utilizing live, local personalities in commercials, with just a few et's. Buyer is also seeking solid packages for the product. Buying is incomplete on the account, which has been using the spot medium for several years. Agency: McCann-Erickson. Buyer: Jay Schoenfeld.

## TV

**Texas Co.,** New York, is about to buy for Texaco in an undetermined number of markets. Firm has recently initiated a spot radio drive. (See "Spot buys." 27 October 1956. page 64.) The automotive lubricant company has never used spot tv before according

to the agency—though it has been heavy in network. Campaign will begin some time this month and reportedly will center around push for Texaco's super-octane gas. Agency: Cunningham & Walsh, New York. Buyer: Jerry Sprague.

**Harold F. Ritchie,** Inc., Clifton, N. J., presently in about 100 markets with late-night movies, this week accomplishes changeover to early evening. Philosophy is that newer and larger audiences can be reached between 7:30 and 10:30 p.m. via newer motion pictures. Agency reports that change was completed in six weeks of negotiations and early schedules go into effect in about 60-65 markets this week. Buying is completed in these markets, although agency is still looking for early availabilities in remaining 35-40 markets. (See "Spot buys," 3 November 1956, page 58.) No change in commercial pattern. Agency: Atherton & Currier, New York. Buyer: Hubert Sweet.

**Para Laboratories Sales Corp.,** New York, is now looking for availabilities for a 10-minute demonstration film for its nationally-distributed Queen Helene Cosmetics. Show features Marion Carter. Because 10-minute availabilities are difficult to find, firm is considering slots in any markets in which it distributes. Agency states that if the program produces results, it will plan one-minute announcement schedules in those areas where success is achieved. Buying is on a continuing basis for the program but has not yet begun for the announcement schedules. Agency: Huber Hoge & Sons, Inc., New York. Buyer: Diane Munhall.

**Beech-Nut Packing Company,** Canajoharie, N. Y., is reported to be looking for availabilities on Eastern seaboard outlets for its Baby Foods. More concrete plans will be formed after this week, the agency reported at presstime. Agency: Kenyon & Eckhardt, New York. Buyer: Lucy Kerwin.

## RADIO AND TV BUYS

**Liggett & Myers Tobacco Co.,** New York City, is reported to be looking for 20-second and minute slots in a large number of television markets and for minutes in radio. Shopping precedes heavy campaign for firm's L&M Filter Cigarettes and soon-to-be-nationally-distributed flip-top box. One aim of the campaign (which will probably break first of the year) is to reach the college group. Limited drive is currently taking place in five markets: Baltimore, Washington, Syracuse, Buffalo and Rochester. Agency: Dancer-Fitzgerald-Sample, New York. Buyer: Martin Bruehl.

**The White House Co.,** Harrison, N. J., reaches its radio and tv market peak for both its Christmas Chimes and children's record albums this weekend. Part of the campaign began last month with limited radio and tv announcement schedules. Heavier portion of the drive will last through 9 December 1956. This weekend, White House will be in 58-60 markets on tv for both products; on a varying number of radio outlets in 30-40 markets for the record albums. Television periods consist of minutes and participations. Radio times have been purchased in five-, 10- and 15-minute segments. This is the third year of an annual pre-Christmas broadcast media drive. Agency: Victor & Richards, Inc. Buyer: Victore Lindeman, v.p.

THE BIG
"PLUS"

IN
LOUISVILLE

. . . most popular disc jockey by actual vote, Paul Cowley plays the favorites, picks the new hits, interviews celebrities, and talks with his fans in his own breezy style every weekday from 4:05 to 5:30 and nightly from 9:00 to 11:00. Sundays he's the early evening radio companion of the Falls Cities area with music for good listening from 5:30 to 8:00. He's also the TOP SALESMAN, by endorsement of his subscribers . . . on Louisville's most-listened-to shows! The "pop" personality on Louisville's personality station . . . recognized as the top for music, news and sports.

Represented by John Blair & Co.

WKLO
LOUISVILLE

*Digest of the week's developments in advertising and the air media*

# News and Idea WRAP-UP

## ADVERTISERS

### Sweets Co. adds four more network programs

Newest purchase of alternate week quarter-hour segments on four NBC TV shows gives the makers of Tootsie Rolls a grand total of six network programs and may spark the re-entrance of other candy firms on the network television scene.

NBC shows picked up by Sweets Co. include two women's programs, *Modern Romances* and *Tic Tac Dough*, along with kid fare, *Howdy Doody* and *Cowboy Theatre*. Earlier buys this month were on CBS TV's *Heckle and Jeckle* and *Tales of the Texas Rangers*.

**Lanolin Plus has set aside a $250,000** quarterly ad budget for its new State Pharmacal division part of which is earmarked for a network tv show. New product to be introduced soon is a dry dog shampoo titled "Lassie." . . .

**Prudential Insurance**, in a special simulcast on 2 December, is inaugurating "a new concept in stereophonic sound." *Christmas in Stereo* broadcast on Los Angeles KFI (radio) and KRCA (tv) will invite listeners to use both radio and tv sets, place them about six feet apart and then watch television while listening to radio. Musical program is expected to be highest budgeted local half-hour ever produced.

**A literal red carpet** was used by the American State Bank of Milwaukee to highlight its 25th anniversary and whole radio ad campaign was built around it. . . . **One million dollars** of Mitchell air conditioner two-and-half million ad budget will go into local radio-tv-newspaper saturation campaigns in 110 markets for the new 1957 line.

**Olde Frothingslosh Pale Stale Ale**, an imaginary creation of local radio personality Rege Cordic, has charmed listeners so much that the Pittsburgh Brewing Company is packaging it for real during the holiday season. Pittsburgh Brewing normally just sells Iron City and Tech Beers. . . . **Saturation radio spots** have been chosen as "the most effective means" to promote Christmas shopping in the metropolitan area by Philadelphia Merchants' Association. The Association aims to combat competition from the suburban shopping centers. Geare-Marston is the agency.

**134,000 entries** were received on the Piel Island contest. . . . **Gold Seal** has a very clever Christmas premium a pack of stencils for use in window decorations with Glass-Wax. . . . **Unique tie-in commercial** by Arapaho Basin on KOA-TV, Denver, weather show. The ski resort has inserts on weather show map illustrating skiing conditions.

**Slenderella** story in *Collier's* issue 21 December will get heavy radio plugs for two weeks beforehand. Campaign will include 163 stations using local spot plus CBS Radio network shows sponsored by Slenderella. Commercials will include mention of four other lead articles as well as the Slenderella feature. Management Associates of Connecticut, agency for Slenderella, is also interested to see effect of the radio promotion on *Collier's* circulation.

## AGENCIES

### Gardner agency expands farm marketing activities

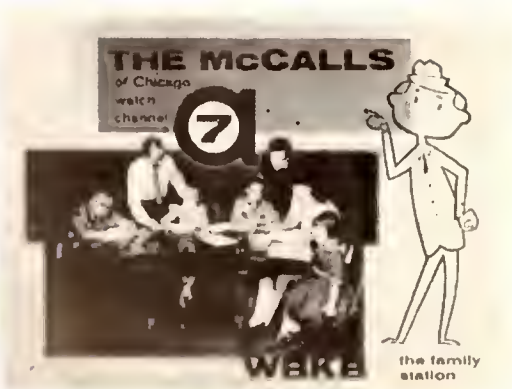
Gardner Advertising agency, St. Louis, long a specialist in farm marketing and advertising, takes an even stronger step in merchandising its farm know-how by setting up a Farm Marketing Advisory Board with broadcast media, copy and art sections. Paul Nelson has been appointed farm specialist in radio and tv.

### Trade group explains agency functions in book

Functions and services of the advertising agency are outlined in a League of Advertising Agencies' booklet which has just gone into its second edition.

*What Every Businessman Should Know About Advertising Agencies* costs 25¢ and details for business people how the agency serves a client, how an advertiser can select an agency and how a client can get the most service

REPS [illegible] are [illegible] Mondeville, Mel [illegible] Ritter, Cass




TV STATIONS: WBKB "Family Station" motto dramatically illustrated by real families engaged in group activity shown on slides

RADIO STATIONS: Michael Day and WARL both celebrating their 10th birthday as the youngster becomes president-for-a-day

# SPONSOR NOW PUBLISHED WEEKLY WITH A FOUR-POINT EDITORIAL PROMISE

1. essential reading
2. useful reading
3. fast reading
4. easy reading

*A complete weekly wrap-up in depth for busy agency and advertiser readers.*

**Seven out of ten copies to tv/radio-minded agencies and advertisers.**


from the agency. Copies can be ordered from the League at 220 W. 42nd St., New York.

**Mars, Inc.,** Chicago candy manufacturer, moves its $2-million account to Knox Reeves from Leo Burnett. . . . . **F. H. Hayhurst Co.,** Toronto and Montreal, will handle the Nestlé of Canada account after 1 March, servicing nine of its food and medical products. Among them: Nestea, Ever-Ready Cocoa, Semi-Sweet Chocolate Morsels, Lactogen, Arobon, Pelargon and Nostargel.

**Bermingham, Castleman & Pierce,** New York, is marking its 25th anniversary, and has designated three men as new officers and directors. They are John Muller, vice president and treasurer; Porter Leach, vice president who will take charge of motivation research studies; and Merrill Lindsay, vice president-secretary and director of public relations. . . . **Kudner Agency** president J. H. S. Ellis announces that the New York agency is inaugurating a management training program for selected staffers. First to participate in this special training is Lloyd Delaney, who has been with the agency 11 years. He will attend the Harvard Business School.

## NETWORKS

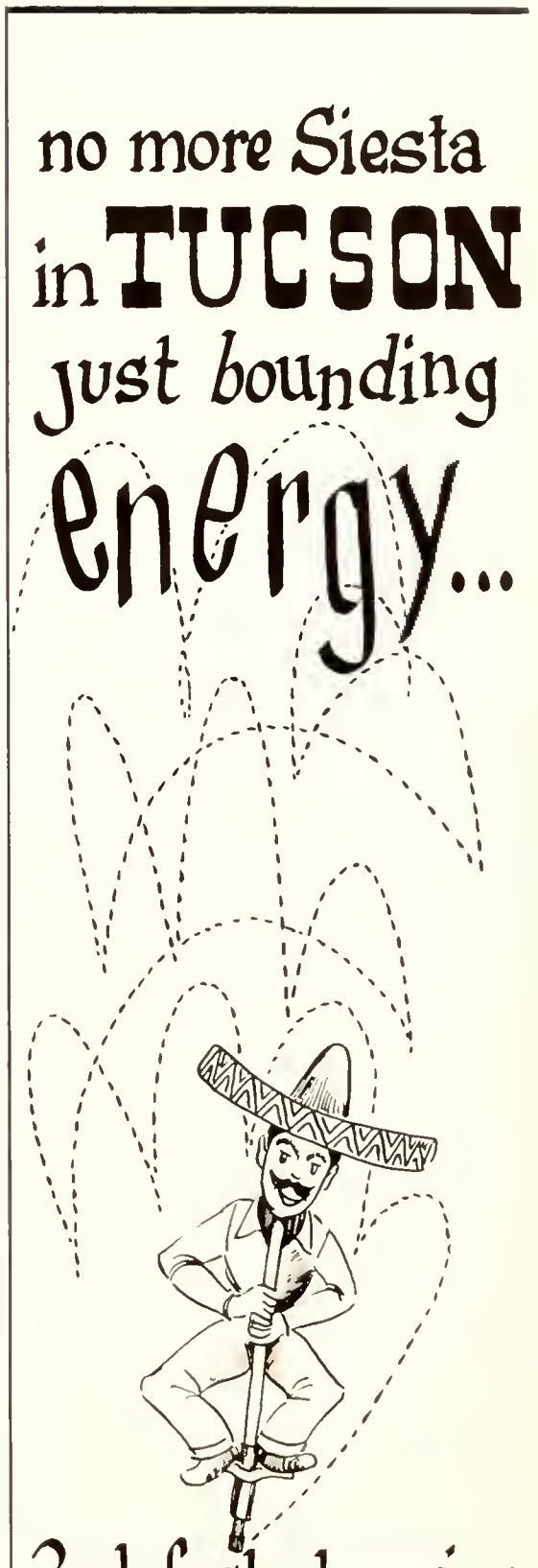
### NBC TV realigns a.m. program line-up

*Ding Dong School*, which has had only two quarter-hour sponsors this season, will be missing from NBC TV's morning line-up after 31 December. Realignment will move the *Home* show to the 10-11 a.m. slot; *The Price Is Right*, new audience participation show, will switch to 11 a.m.; and a new program will take over the 11:30-noon berth.

### ABC Radio morning block adds more advertisers

ABC Radio continues to add sponsors to the roster for its segmented morning shows — six new sales and two renewals have been racked up this week. Since the segmented selling plan

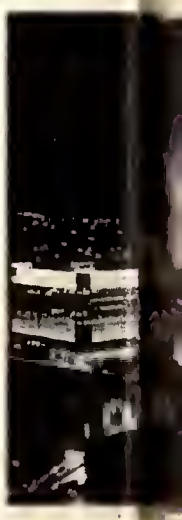
(*Please turn to page* 68)

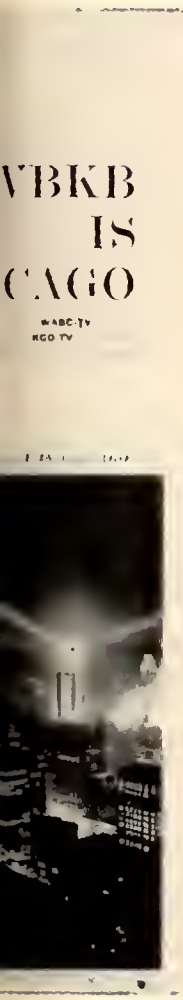
# INDIVIDUAE

KGO-TV is the SAN FRANCISCO BAY AREA

WXYZ-TV is Detroit
From its great inland waterfront to
the fairest streets of its wealthy suburbs
Detroit is a city of contrasts and complexities.
As an entertainment and sales-producing medium
WXYZ-TV is Detroit in every way!



# ET INSEPARABLE



VBKB
IS
CAGO

WABC-TV
KGO-TV

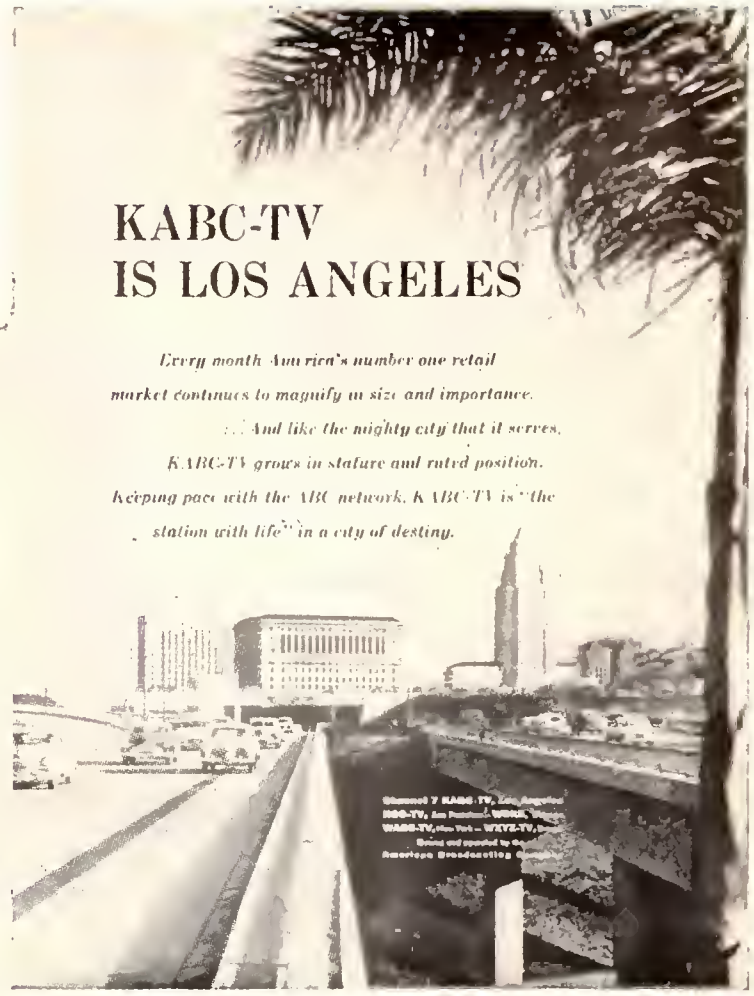
## WABC-TV IS NEW YORK

*More and more, WABC-TV is reflecting New Yorkers' habits and needs. It is an integral part of a complete living pattern that encompasses cliff-dwellers and suburbanites.*

*Paced at a level that reflects the potent ascendancy of the network, WABC-TV is an advertisement and sales-producing medium that truly is New York in every way.*

WABC-TV WBKB WXYZ-TV
KABC-TV KGO-TV

American Broadcasting Company



## KABC-TV IS LOS ANGELES

*Every month America's number one retail market continues to magnify in size and importance.*

*And like the mighty city that it serves, KABC-TV grows in stature and rated position. Keeping pace with the ABC network, KABC-TV is "the station with life" in a city of destiny.*

Channel 7 KABC-TV, Los Angeles
WBKB-TV, Chicago · KGO-TV, San Francisco · WXYZ-TV, Detroit
WABC-TV, New York — WXYZ-TV, Detroit
Owned and operated by the
American Broadcasting Company

*In New York, Chicago, Los Angeles, San Francisco and Detroit, ABC ownership and operation means dedicated service to both advertiser and community.*

*Combining local tastes with increasingly popular ABC Television Network shows, each operation strives to reflect its market in every way.*

*Thus, the credo for Channel 7 in these key markets of our country means business and entertainment for the communities which they serve.*

abc
television network

...as ... this back. 59 new ...dv... ... signed on. 27 of these ...tur... ...w to network radio.

New st... sponsors include: American Po... Corn. Frito Co. (both using network radio for the first time), Good Housekeeping, Magla ironing board ...overs and Renuzit.

**NBC Radio affiliates** will receive a 7.5% increase in compensation as of 1 January. . . AB-PT has declared an extra common stock dividend of 30¢ a share, 10¢ over last year's extra dividend.

**England will be seeing *Hitchcock Presents,*** successful CBS TV mystery series, next season. . . . **ABC-TV's** *Cheyenne* and *Conflict* series now ranks as number two in hour dramas according to Nielsen's second October report. The alternating programs produced by Warner Brothers showed a 11.2 share of audience topped only by *Climax* with a 11.9.

**"Explosion advertising"** is television's meat according to Robert McFadyen, NBC manager of sales and merchandising plans. McFadyen's term refers to showmanship approach to "blast people ont of their inattention." Examples cited: prime sports events identified with Gillette, and *Peter Pan* which gathered the largest single advertising audience ever for Ford and RCA.

## COMMERCIAL

### Lever spurs efforts on film quality front

Lever Bros. long concern with lack of improvement in film commercial quality has begun to bear fruit.

Lever's assistant program manager, Richard Dube, told meeting of National Television Film Council in New York 15 November that committee of Lever agencies have been at work on the problem for 10 weeks. Inter-agency group consists of BBDO, FC&B, JWT, K&E, OB&M, SSC&B.

Dube also revealed that agency group had met at Lever House two weeks previously with representatives of two networks (CBS and NBC) and a group of 15 New York film producers (most of these members of Film Producers Assn. of N. Y.) to air problems. Result of this confab is that FPA has tapped two members for liaison and held two meetings on the subject of improving film quality. FPA is also preparing a study of film quality standards.

In addition, Lever people have contacted Television Bureau of Advertising and Academy of Television Arts and Sciences. Lever is seeking TvB's help in increasing number of stations with 35 mm. projection equipment.

### Offers pre-tested, open-end tv commercials

Pre-tested open-end tv commercials are being offered by Animation, Inc., of Hollywood. Already completed and in use, according to Animation president Earl Klein, is a used car commercial tested in Detroit. The company will also release a series of commercials for banks.

"Each of the spots can be easily adapted to regional use merely by adding the name of the local sponsor," Klein said. "Sharing the original cost of the film among several non-competitive clients seems a logical way to spread advertising dollars. I expect this savings factor will attract more advertisers to spot tv and help others increase their use of tv time."

**Outstanding animated commercials** will be on view Monday (26 November) at a Film Festival held at Hotel Pierre, New York. Affair is sponsored by Screen Cartoonists Local 841. Titled "Animation One," showing will be in hotel's Grand Ballroom between 5:30 p.m. and midnight. Besides displays of animation, there will be a continuous showing of a specially prepared film featuring examples of animation taken from files of participating producing firms.

### Peters, Griffin, Woodward to install giant calculator

Peters, Griffin, Woodward this week announced that it will install a Remington-Rand giant calculating machine in its New York offices.

Similar in principle to TvB's planned RAMAC, the calculator will be a storehouse for information on availabilities, rates and allied data.

It will process information gathered from P.G.W's 59 radio and tv outlets. (See "Sponsor Asks," page 50 for how timebuyers may use giant calculators as aids in buying.)

## REPS

**Kentucky Radio Sales,** which represents 30 stations in the state of Kentucky, is making it possible for advertisers and agencies to buy from one to 30 stations on one contract, billed on one invoice and paid on one check.

Says Harry McTigue, president of the firm: "I have recently opened the company after 29 years in the radio business, the last 13 of which were spent with WINN, Louisville, as president and general manager. Having served as president of the Kentucky Broadcasters Association, I think I know the problems of the industry."

**H-R Television** salesmen shown in picture on page 64, have become honorary Texans as a result of KGBT-TV, Harlingen, Tex., promotion. Ten-gallon approach is geared to bring the Texas spirit to Madison Ave. The men plan to wear their Stetsons whenever they make sales calls in behalf of the Harlingen outlet.

**Slide presentation** on spot radio for life insurance companies has been developed by John Blair & Co., according to Robert E. Eastman, executive v.p. of the firm. The presentation is being given to the executives of the large insurance companies. Says Eastman, "Most insurance advertising has traditionally been magazines and direct mail. The five leading magazines, however, used by insurance firms, reach only 42% of the population; so they must broaden their media base by the addition of spot radio." Spot radio, he feels, can be used effectively through its personalities to open doors for the life insurance agent.

**Peters, Griffin, Woodward** recently honored four more employees for five-year service, bringing total number of awards since 1940 to 43. The four recipients of gold watches and gold desk plaques were as follows: Robert E. Bailey, tv account executive; Gertrude Collins, tv cost estimator; Joan Brell, radio sales secretary and Felice Friese, also radio sales secretary

## TV STATIONS

### WSTV-TV discloses new coverage story to New Yorkers

WSTV-TV, Steubenville, Ohio, brass and staff last week unveiled their new coverage and market story in a series of hotel breakfasts.

Basing its presentation on latest Nielsen Coverage Survey, WSTV-TV highlighted these figures: (1) 1,045,580 homes; (2) 4,531,600 population; (3) $7,347,533,000 total income; (4) the 498 retail outlets in Steubenville alone do $80 million retail a year.

Nielsen survey also showed WSTV-TV to be second listened-to station in Pittsburgh.

### WDBJ AM-TV completes $2 million expansion plan

The 18-month expansion program just completed by WDBJ Radio and Tv, Roanoke, at a cost of $2 million has seen a former 22,000-square-foot building turn into a 98,000-square-foot modern structure for combined radio-tv operations.

Along with the expansion move, two appointments were announced recently: Ray P. Jordan, managing director for the combined operation has been upped to v.p. in charge of broadcasting and John Harkreader, assistant managing director, is now assistant v.p. in charge of broadcasting.

**New tv stations:** In the period between 5 November and 17 November, there were five construction permits granted and three applications for new stations. One station was authorized to begin operation.

Construction permits were granted to: People's Broadcasting Co., Lancaster, Pa., for channel 21, 17 kw visual with 360 foot tower; Brazos Broadcasting Co., Bryan, Tex., for channel 3, 60.3 kw visual, with 410 foot tower; Paducah Newspapers Inc., Paducah, Ky., for channel 6, 58.3 kw visual, with 630 foot tower; Pine Tree Telecasting Corp., Augusta, Me., for channel 10, 316 kw visual, with 560 foot tower and Stevens-Wismer Broadcasting Co., Port Huron, Mich., for channel 34, 22.9 kw visual, with 30 foot tower.

New applications were made by: Wilson Broadcasting Corp., Worcester,


NOW EVEN MORE THAN EVER .....
Stockton's Most Listened to Station

HOOPER RADIO AUDIENCE INDEX
STOCKTON, CALIF. JANUARY-MARCH, 1956

| | RADIO SETS IN USE | C | N | KSTN | A | M | OTHER AM & FM | SAMPLE SIZE |
|---|---|---|---|---|---|---|---|---|
| MONDAY THRU FRIDAY 7:00 A.M.-12:00 NOON | 14.8 | 17.9 | 4.2 | 47.2 | 13.0 | 9.3 | 8.4 | 9,707 |
| | RADIO SETS IN USE | C | N | KSTN | A | M | OTHER AM & FM | SAMPLE SIZE |
| MONDAY THRU FRIDAY 12:00 NOON-6:00 P.M. | 10.8 | 20.7 | 7.3 | 35.0 | 15.1 | 9.5 | 12.4 | 12,026 |

KSTN
Spring 1956 Hooperatings show KSTN increases dominance of *Stockton Radio Audience.
*America's 92nd Market
Music • News • Personalities
Represented by Hollingbery

SOUTHWEST VIRGINIA'S Pioneer RADIO STATION

THE ONE THEY LISTEN TO MOST . . . IS THE ONE TO BUY!
In Roanoke and Western Virginia —that's WDBJ
Your Peters, Griffin, Woodward "Colonel" has the whole, wonderful story
WDBJ CBS radio
AM 960 KC
FM 94.9 MC
Owned and Operated by TIMES-WORLD CORPORATION
PETERS, GRIFFIN, WOODWARD, INC., National Representatives

Mass. [illegible] nnel 6, New Bedford, Mass., w[illegible] kw visual, tower 1,000 feet [illegible] erage terrain, plant $560,- [illegible] ary operating cost $475,755; [illegible] Broadcasting Co., Monahans, [illegible] for channel 9, with 27.5 kw visual, tower 619 feet above average terrain, plant $149,061, yearly operating cost $160,000, and E. Anthony & Sons Inc., New Bedford, Mass., for channel 6, 100 kw visual, tower 1,000 feet above average terrain, plant $370,836, yearly operating cost $780,-000.

Single new station on the air is KGW-TV, Portland, Ore., which began operating 8 November with a test pattern prior to its commercial start as an ABC TV affiliate 17 December. Majority stockholder is Mrs. A. Scott Bullitt, KING-TV, Seattle.

**Color tv is coming to Tucson in grand style.** KVOA-TV, in cooperation with the Junior Chamber of Commerce and other service and promotion organizations, is staging a color pageant complete with parade and old west trappings 24-25 November. . . **More color promotion** from KTVT with slide used on adjacencies to NBC color shows proclaiming, "If you're not watching this show in color you're missing half the show." This campaign was launched by Flint Distributing and five of its RCA dealers.

**"The Family Station."** WBKB motto is getting pictorial play through the use of slides showing individual Chicago families in a group with overlay of "The Scott family of Chicago watches WBKB." (See picture page 6). . . . **WBZ-TV** participated in Fire Prevention Week celebration in Boston by sending its cowboy star, Rex Trailer, up a 110 foot fire ladder to do rope tricks. Rex also managed to deliver a Milky Way commercial from atop his dizzy perch.

**Veteran broadcaster, Tom Harker,** has resigned from Storer Broadcasting. Bob Wood will succeed him as National Sales Director. . . **WNAC AM-TV,** Boston, has added Frank Luther to its staff as consultant on children's programs and public affairs.

KYW-TV, Cleveland, reports an interesting item in the aftermath of the recent newspaper strike. While the strike came in the middle of the elections and the world crisis, suburban newspapers and house organs found that people asked most for radio and tv schedules rather than the latest news. Many of these suburban papers and house organs plan to run regular schedules now that the strike has displayed such high public interest.

## RADIO STATIONS

### San Diego stations sell market together

All seven San Diego radio stations have banded together to establish that city as a market unto itself. Objective is to overcome the feeling of timebuyers and media people that San Diego is a suburb of Los Angeles.

The group's presentation shows that San Diego is 125 miles from Los Angeles—while Philadelphia is just 90 miles from New York; Chicago 105 miles from Milwaukee. If Philadelphia is considered a separate market from New York (and Milwaukee from Chicago) then San Diego should be considered separate from Los Angeles, the presentation contends.

The attractive presentation also profiles the lower California city—population, income, sales, set circulation."

**Two-year sales record** was broken by KYW, Cleveland, with its October billings topped by 34% sales for the same time period last year. . . **WARL,** Arlington, Va., made note of its 10th anniversary by conducting a contest for a youngster of 10 who was born close to the time the station took to the air. Young Michael Alan Day who was born within six minutes of that time was made president-for-a-day and took over management for 24-hours. (See picture page 64.)

**Harry Mason Smith,** veteran Crosley executive, is retiring as v.p. and head of WLW-Radio. He will continue to serve Crosley as special representative and consultant. . . . **WTIC,** Hartford is backing a 4-H project to raise $250 for vegetable seeds to send to Chinese boys on Formosa.

**Triangle Stations have scored a million dollar sales week** through


**Likes his spots...**

[illegible] Milwaukee

[illegible] Mr. Arthur A.

*CBS Owned · Channel 19 · Milwaukee*
*Represented by CBS Television Spot Sales*

national advertisers buying into feature film programs. Biggest single buy came from Bristol-Myers with a 52-week contract for sole sponsorship of a film a week on each Triangle station. Other national advertisers include American Tobacco, Brylcreem, Pontiac, Raleigh, and Coca-Cola. . . .

## FILM

### Audience promotion scheme seeks $$ claimants

Max Factor and WPIX, New York, are using an audience promotion gimmick to exploit the advertiser's sponsorship of *The Tracer*.

Distributed by Minot TV, the show is based on case histories from the files of the Tracers Company of America, which locates people sought as heirs to unclaimed stock dividends, bank accounts, etc. The company is currently holding $2,750,000 in unclaimed assets.

The film show is bracketed by live appearances of the station's chief announcer, John Tillman, who gives actual names of people sought in the metropolitan area. Viewers are invited to send in tips on those sought. After a month on the air, the show has been responsible for the locating of 10 persons, heirs to more than $30,000 in unclaimed monies. Latest ARB rating gives the show a 5.3.

This "giveaway" gimmick will also be used by other sponsors of the show. White and Shufford Advertising recently announced that Standard Oil of Texas will present the show in five Texas and New Mexico markets.

**Walter Schwimmer** will distribute the first tv golf series involving complete 18-hole matches. Plans have been completed by Chicago sports film producer Peter DeMet to shoot the one-hour *All-Star Golf* series. Episodes wil be shot at five clubs in Phoenix and Tucson, Ariz. Competing for the $78,000 in prize money will be Cary Middlecoff, Sam Snead, Gene Sarazen, Jimmy Demaret, Jack Burke, Jr., Ed Furgol and others. . . . **S. W. Caldwell,** Canadian rep for CBE Film, has sold *Life With Father* to Delnor Frozen Foods and All detergent (Monsanto Canada, Ltd.) for showing on six Canadian stations and one U. S. border station.

**Screen Gems** has started production on *Johnny Wildlife*, its first all-color series. The series will be produced independently for Screen Gems by Briskin-Wildlife Adventure Co. with Jack DeWitt as producer. . . . **CBS Film,** which is preparing to sell *Assignment Foreign Legion*, starring Merle Oberon, reports it is the top-rated tv program in England, where the show was produced. Television Audience Measurement gave it a 76.8.

### WGN-TV feature strip hits 73.8 audience share

WGN-TV's 10 p.m. feature film strip got a cumulative 73.8% share of the audience for nine quarter hours according to October ARB figures. The first run film, "How Green Was My Valley," also pulled a 28.1 high quarter hour rating with an over-all average of 24.1.

The Chicago station programs the 10 p.m. strip with four first-runs and three second-runs per week. ARB figures show consistent drawing power of the features in average high quarter ratings for July through October: Sundays, 32.0; Mondays, 16.1; Tuesdays, 13.5; and Wednesdays, 15.0.

Feaure films are also scheduled in earlier evening hours Saturdays and Sundays. Sponsorship is by single local advertisers with average length of sponsorship topping four years. WGN-TV notes interest of national advertisers, however, since recent establishment of a national sales staff.

**Feature films are riding the crest** as well at KRON-TV, San Francisco. ARB shows the station's "Major Movie Premiere" pulling a 17.0—higher than all the other stations combined ratings. Gallo Wine Co. has complete sponsorship.

## RESEARCH

### Tv audiences up over 1955, says TvB presentation

Figures on tv's growing audience highlighted the Television Bureau of Advertising's presentation "Beyond the Motion Barrier" at New York's Waldorf Astoria 16 November.

Using Nielsen figures, the TvB disclosed that the number of homes using tv per average minute during the first nine months of 1956 was 18% higher than the comparable period in 1955. Gene Accas, TvB director of operations, pointed out the increase in tv viewing was shown for every month, during the entire day and through the three day parts (morning, afternoon and evening). The only exceptions were morning viewing in June and February.

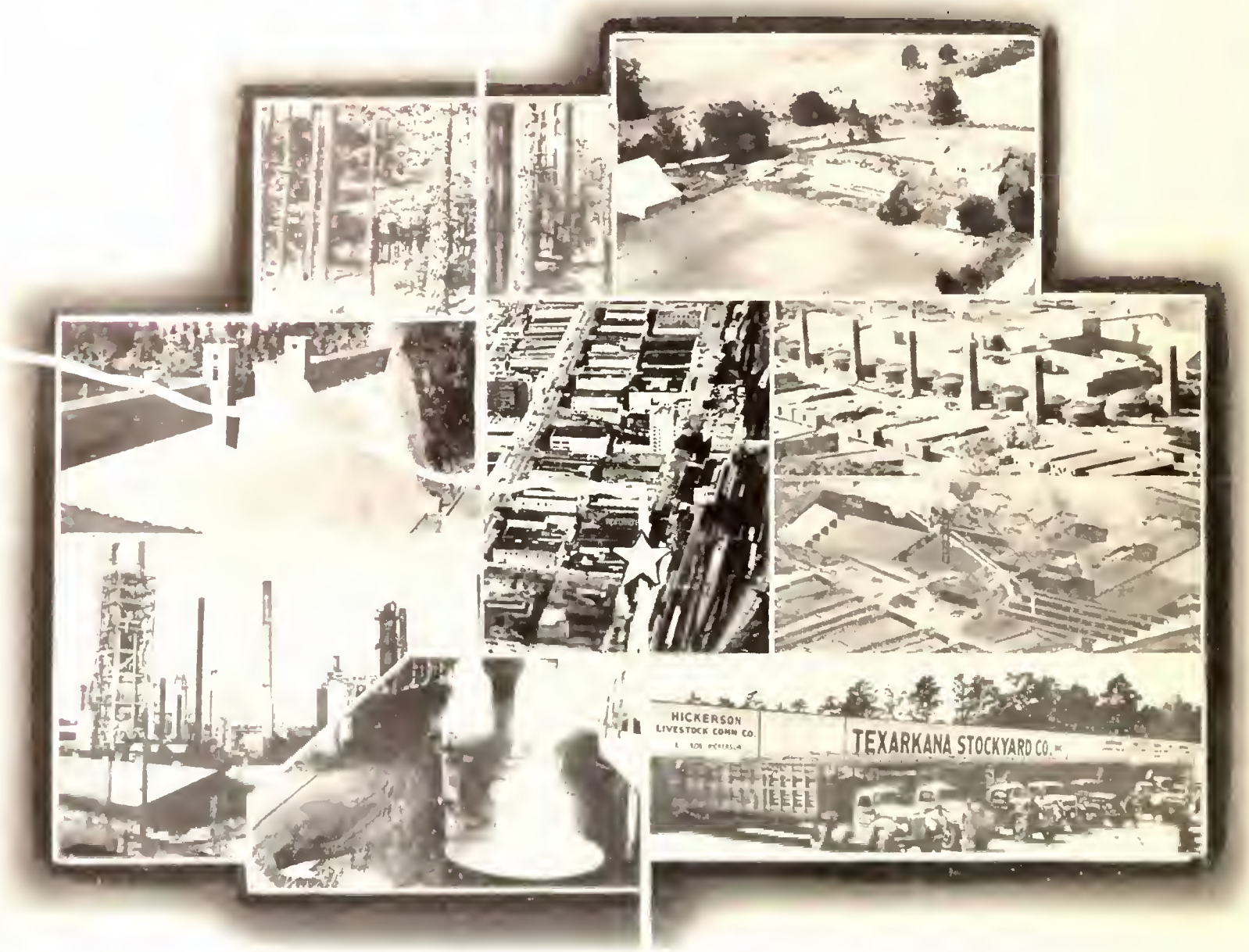
A comparison of network program audiences during the first nine months of 1955 and 1956 showed, according to Nielsen, the following increases in delivered advertiser audiences: (1) average weekday daytime program up 21%; (2) average weekend daytime program up 24%; (3) average evening program up 18%.

## STOCK MARKET

Following stocks in air media and related fields will be listed each issue with quotations for Tuesday this week and Tuesday the week before. Quotations supplied by Merrill, Lynch, Pierce, Fenner and Beane.

| Stock | Tues. 13 Nov. | Tues. 20 Nov. | Net Change |
|---|---|---|---|
| *New York Stock Exchange* | | | |
| AB-PT | 23⅜ | 23¼ | — ⅛ |
| AT&T | 170⅛ | 167⅞ | —2¼ |
| Avco | 6 | 5⅝ | — ⅜ |
| CBS "A" | 29⅜ | 29¾ | — ⅜ |
| Columbia Pic. | 18⅛ | 18⅛ | |
| Loew's | 19¼ | 19¼ | |
| Paramount | 29⅝ | 27⅝ | —2 |
| RCA | 37 | 34⅜ | —2⅝ |
| Storer | 25⅞ | 25½ | — ⅜ |
| 20th-Fox | 24 | 24 | |
| Warner Bros. | 27 | 26¾ | — ¼ |
| Westinghouse | 54½ | 52 | —2½ |
| *American Stock Exchange* | | | |
| Allied Artists | 4¾ | 4¼ | — ½ |
| C&C Super | 1⅛ | 1¼ | + ⅛ |
| Crowell-Collier | 5 | 4 | —1 |
| Du Mont Labs. | 5 | 4¾ | — ¼ |
| Guild Films | 3 | 3 | |
| NTA | 8¼ | 8 | — ¼ |

# A booming... prosperous 4 states Area




## Made One Great Market by the Only Coverage Beamed to Unify This Potential

Okla. Ark. Tex. La.

THE RECENTLY DESIGNATED
TEXARKANA METROPOLITAN AREA
WITH 28,000 TV HOMES
IS THE HUB OF
THE MARKET TELEVISION BUILT!

165,000 Sets Now in Range of the KCMC-TV Maximum Power Signal.

58% Total Weekly Share of Audience in 26 Counties. (Feb. 1956 Telepulse)

"Over 250 Sponsored Network Hours per Month"

CBS INTERCONNECTED ABC

WALTER M. WINDSOR
General Manager

RICHARD M. PETERS
Dir. Natl. Sales & Promotion

Represented by
Venard, Rintoul and McConnell, Inc.

# KCMC-TV

## CHANNEL 6

TEXARKANA, TEXAS-ARKANSAS

24 NOVEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

*What's happening in Government that affects advertisers and agencies*

# WASHINGTON WEEK

**NARTB has made itself a party to the Caples Company's court fight to overturn the ban on Play Marko as a lottery.**

In its intervention as a friend of the court the NARTB raises these points:

Whether the program is good or bad is beside the issue.

Some 4,000 stations would be barred from engaging in sales promotion requiring visits to stores, while printed media would be under no such handicap.

True prize, chance and consideration constitute a lottery but required store visits to pick up a playing card do not represent enough of a consideration on the part of the players to violate the law.

The Supreme Court in a ruling on the case previously held that **mere listening is not enough of a consideration** to put such giveway programs in the category of a lottery.

Now the FCC maintains that visits to stores where sponsor's product is sold does constitute such consideration.

**Looks like Liggett & Myers appears to be setting the stage for a court test of the promotional provision in the Robinson-Patman Act.**

The cigarette manufacturer thinks that the section which bans discrimination among customers in granting promotion allowances is unconstitutional.

The attack will be closely watched by advertisers and by networks, whose radio and tv practices involving tieups with supermarkets to the benefit of national sponsors were hit recently by FTC action under the same section (2d).

L&M has been charged by the FTC with flouting the act by:

- Making payments to some dealers and not all for promotional favors.
- Paying an automatic vending machine firm for dispensing matches advertising the L&M products without making the same deal available to other machine operators.

L&M contends it did all this in good faith to meet competition but founds its main defense on what it says is the unconstitutionality of the act.

FTC will have to brush aside the L&M defenses of the attacked practices before the issues can be joined on constitutional grounds. That this will happen looks pretty certain.

**Full hearings will have to be held before the FCC before any VHF grants are cancelled or UHF assignments substituted in the seven cities singled out for deintermixture.**

The reason: the FCC's lawyers have counselled such action since court fights on the changes are certain.

There's a 3 December deadline for written arguments in the cases of the 13 areas involved.

Markets affected are: Evansville, Ind.; Hartford, Conn.; Peoria, Ill.; Fresno, Calif.; Madison, Wis.; New Orleans and Springfield, Ill.

**FCC is being pressed for action on the clear channel issue from two sides.**

The 14 50K stations, which compose the Clear Channel Broadcasting Service, and the opposing daytime stations think its about time the case was finally settled.

No hearing have been held since 1947 on the CCBS' petition for security of the clear channels. CCBS says it can make ready quickly because all it has to do is bring the data up to date.

Stations in opposition to clear channel protection take this stand:

Clear channel giants no longer need the elaborate protection as in the early days of radio to assure full listener service because hundreds of stations have since sprung up in even the smallest communities to provide this service.

nothing succeeds like success!

out in front...

*eleven months in a row!*

WFIL-TV is rated first!*

**20.6% more than Station B**

**139.2% more than Station C**

Monday thru Friday, 2:00-11:00 PM... the heart of the TV day. MORE PEOPLE WATCH CHANNEL 6 MORE OFTEN THAN ANY OTHER PHILADELPHIA TV STATION

*American Research Bureau, December 1955-October 1956 average

A TRIANGLE STATION

**WFIL-TV**

PHILADELPHIA, PENNSYLVANIA

CHANNEL **6**

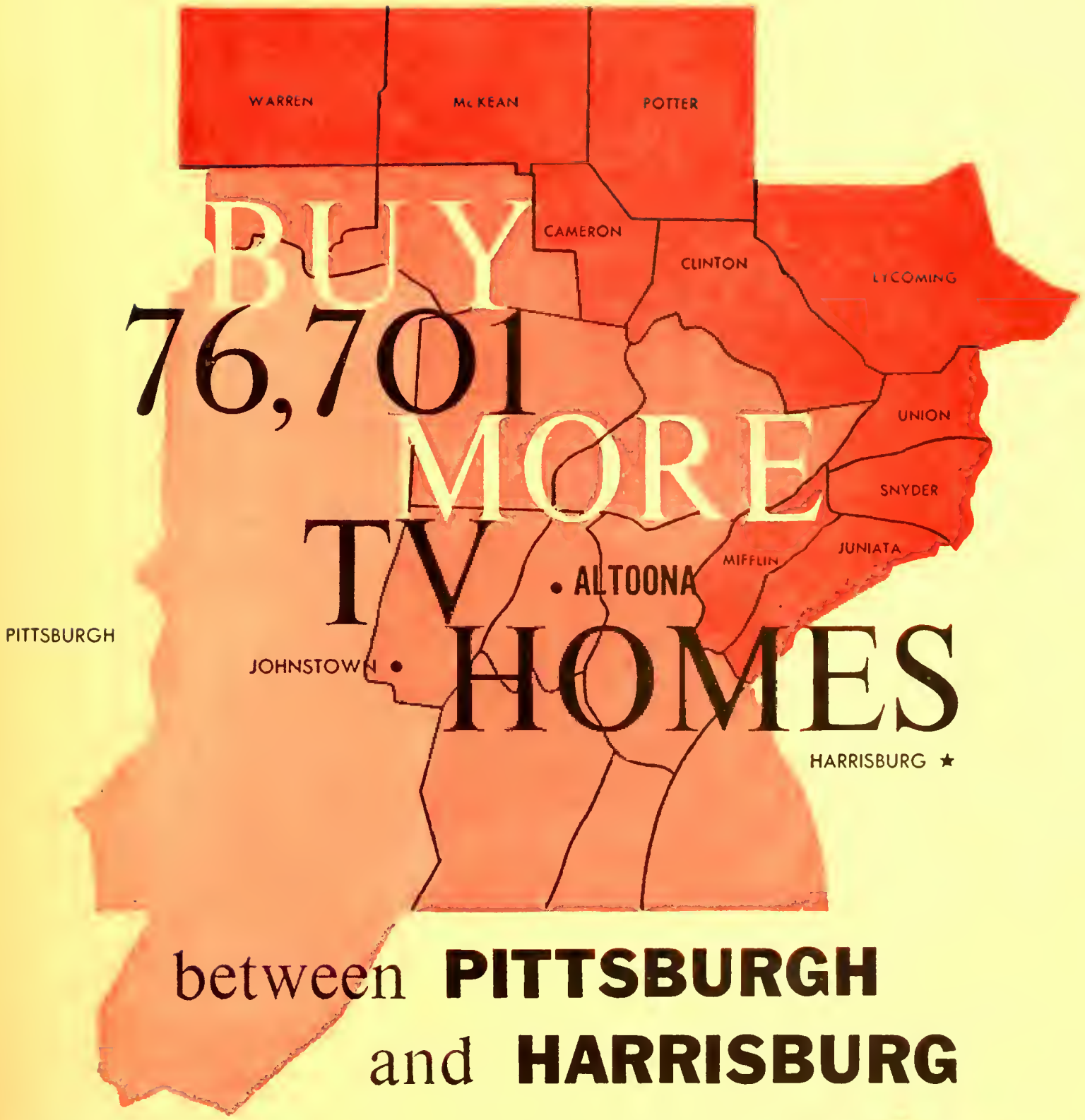
ABC-TV •• BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven, Conn.

National Sales Office, 270 Park Avenue, New York 17, New York




# between **PITTSBURGH** and **HARRISBURG**

Here's evidence—proving beyond any doubt—that you get over 75,000 more TV homes in central and western Pennsylvania by buying WFBG-TV in combination with Pittsburgh. ***No Other Station Combination in the Area Produces This Maximum Audience.*** Proof: ARB, March, 1956 Coverage Study.

*THE ONLY BASIC CBS-TV STATION SERVING THE AREA*

WFBG-TV's Unduplicated Primary Area

WFBG-TV's and Station B's Duplicated Primary Area

Pittsburgh's Primary Area

A TRIANGLE STATION

**WFBG-TV**

ALTOONA, PENNSYLVANIA

CBS Channel 10

ABC-TV • NBC-TV

*Represented by* BLAIR-TV

operated by: Radio and Television Div. / Triangle Publications, Inc. / 46th & Market Sts., Philadelphia 39, Pa.

WFIL-AM • FM • TV, Philadelphia, Pa. / WNBF-AM • FM • TV, Binghamton, N. Y.

WHGB-AM, Harrisburg, Pa. / WFBG-AM • TV, Altoona, Pa. / WNHC-AM • FM • TV, New Haven, Conn.

National Sales Office, 270 Park Avenue, New York 17, New York

*A roundup of trade talk, trends and tips for admen*

# SPONSOR HEARS

24 NOVEMBER
Copyright 1956
SPONSOR PUBLICATIONS INC.

**The biggest talent proposition in a medium noted for bigness is being considered by NBC TV. It involves Frank Sinatra.**

Sinatra is envisioned as singing, acting, mc-ing, and sparking a half-hour show that would add up to between a **$150,000 and $175,000 gross for his end alone.** For this he would do 26 shows a year for three years—providing that at the end of that time he would have netted about $3-million for himself.

CBS and ABC have a chance at the grab-bag, too, through Sinatra's agent, the William Morris office.

**Nobody wants to share his program alternately with a sponsor who makes the combination look ludicrous**—a cake mix, say, with a tummy-ache remedy. And nobody is more careful about such mixups than the cigarette companies.

That's why **American Tobacco**, which controls **Hit Parade**, thought it expedient that **Listerine's** advertising be confined to a winter time schedule—and then only on a real safe and sane subject: **colds.**

**The tide of electronics has some strange eddies.** One that's swirling around right now concerns **union sanction of modern troubadours**—the instrument-playing personalities and groups who wander from spot to spot.

To keep these fellows from spoiling local employment, the AFM ruled in the horse-and-buggy days of broadcasting that the itinerants stay put for six months before they get a transfer card.

Today, however, the power of stations is such that the minstrels can spring up on the edges of the coverage area, seek employment at the station, and be stymied for half a year —because **the union ruling of "station-city" may include only 30% of the coverage area.**

Stations are hoping that Jimmy Petrillo will sympathize with this homeless tribe and get everybody off the hook.

**A by-product of tv that's become more and more alluring to big sponsors is an in-the-flesh claim on the star-host or name announcer.** Because the audience (including dealers and distributors) can see and hear the personality (sometimes in color) he is in demand as the friendly, trustworthy guy that lends a glow to his sponsor.

But this takes a special kind of person. He must have:

- A willingness to travel.
- Broad interests.
- Professional training and tact.
- A hardy stomach for chicken dinners and winter plane rides.

This is a long throw from the old-style corporate ambassador whose ability with stag jokes and spirits marked him as the "good time" salesman. The new version—like tv—must be the "parlor" type whose gentility makes the whole family at home.

Two outstanding examples of the new genre of goodwill salesmen are **Ronald Reagan** and **Bill Lundigan**, hosts of the General Electric Theatre and Climax! (Chrysler), respectively.

Before that, **Ed Sullivan** already had hopscotched around country for Lincoln-Mercury.

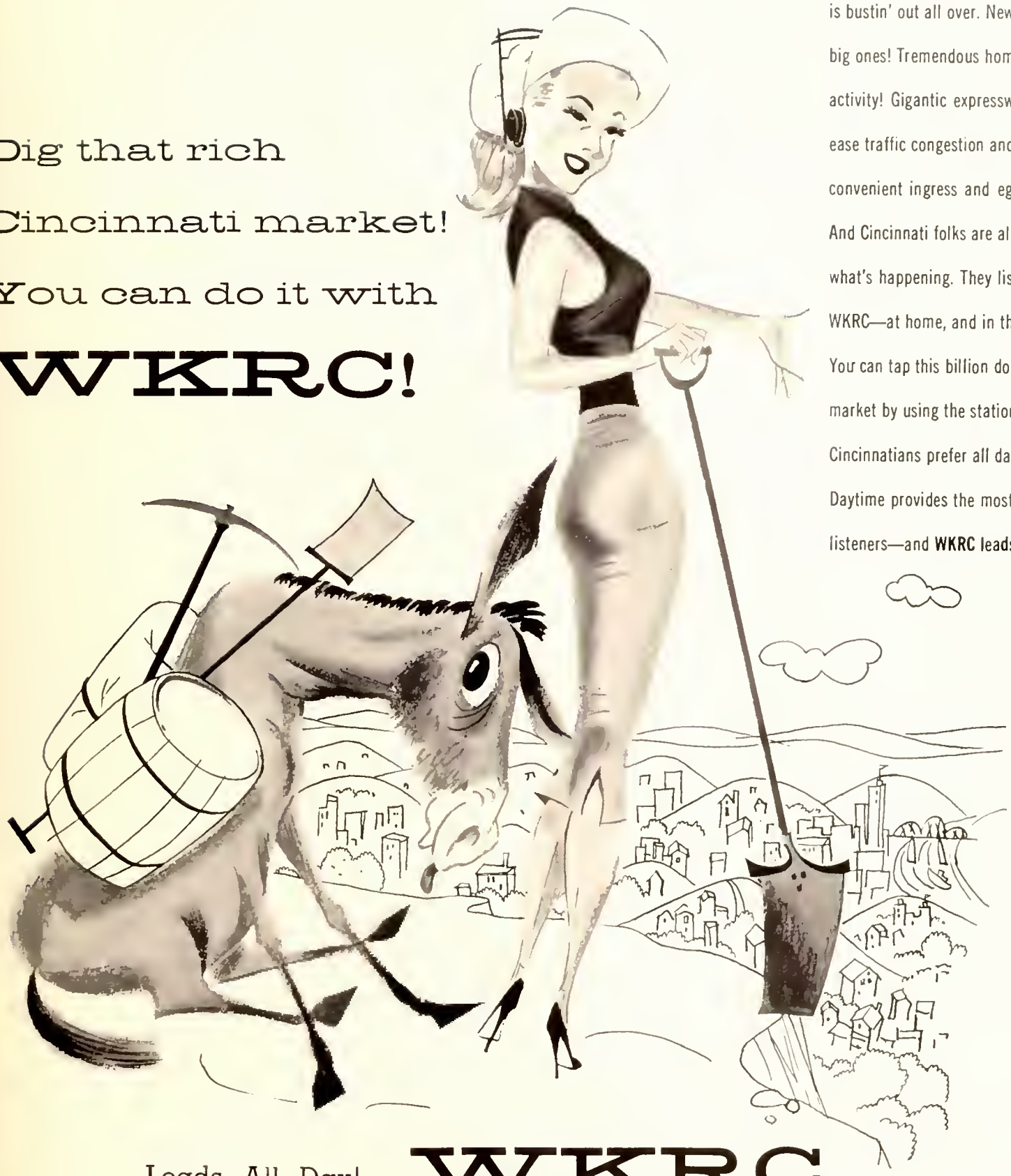
Of the name announcers who double much as goodwill travelers, **Betty Furness** is pretty much in a class by herself money-wise and as an attraction. On a smaller scale there's **Mary Kay and Johnny**, attached to U.S. Steel. They're guaranteed $40,000 a year for the two-fold function of announcers and goodwillers.

Dig that rich

Cincinnati market!

You can do it with

# WKRC!



Yes—the "Queen City of the West" is bustin' out all over. New plants—big ones! Tremendous home-building activity! Gigantic expressways to ease traffic congestion and provide convenient ingress and egress! And Cincinnati folks are alert to what's happening. They listen to WKRC—at home, and in their cars. You can tap this billion dollar Plus market by using the station greater Cincinnatians prefer all day long. Daytime provides the most radio listeners—and **WKRC leads All Day!**

Leads All Day! **WKRC**

**A TAFT STATION** • Represented by the Katz Agency

FOR CINCINNATI, THERE'S ANOTHER KEY **IT'S WKRC-TV**

Exclusive CBS Schedule

Ken Church, Vice President and National Sales Manager • Don Chapin, Manager, New York Office, 550 Fifth Ave. • RADIO CINCINNATI, Inc., owners and operators of WKRC Radio and WKRC-TV in Cincinnati, and WTVN Radio and WTVN-TV in Columbus, Ohio.

KPRS

is the KEY to
Kansas City's 127,600
Negro Market

ON

The ONLY station in the rich Kansas City Metropolitan area beamed exclusively to the Negro Market . . .

KPRS

1000 W. — 1590 KC.

Kansas City, Missouri

Represented nationally by
Joseph McGillvra, Inc.

BMI

"Milestones" for December

BMI's series of program continuities, entitled "Milestones," focuses the spotlight on important events and problems which have shaped the American scene.

December's release features four complete half-hour shows—ready for immediate use—smooth, well written scripts for a variety of uses.

"FUN WITH MUSIC"
December 2, 1956

LATIN AMERICAN CARNIVAL"
December 9 1956

AMERICA'S BEACON TO THE WORLD"
Bill of Rights Day)
December 15, 1791

MILESTONES IN MUSIC"
December 24, 1956

Milestones' is available for commercial sponsorship—see your local station for details.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD
TORONTO • MONTREAL

## SPOT RADIO

(*Continued from page 24*)

tions in favor of tv. Even today, its spot tv billing is some eight times larger than its spot radio expenditure, but this agency's v.p. in charge of media is currently supervising a major research project to determine radio costs and optimum frequency.

"We may be slower going back into the medium on a large scale than some other agencies," he told SPONSOR. "Essentially, this is because some of the drive into radio stems from the pinch on budgets created by tv. Most of our clients have such large appropriations that they can afford to use tv with adequate frequency. But I suspect that spot radio will continue to increase in the future. And I know we're going to recommend it for more clients since it affords good frequency at an advantageous cost. We feel there's not much difference throughout the day and advertisers can get the most out of the medium by buying a spread throughout the day."

This, in more detail, is how agency mediamen and rep executives analyze the current trends in spot radio buying:

1. *Saturations*– While isolated accounts used as many as 100 and even 200 announcements weekly as long as two years ago, higher frequencies have become the rule rather than the exception this year. Even Nescafé, a pioneer of the radio saturation blitz, has stepped up its frequency this year. Other advertisers, like Carter's Arrid, for instance, (through SSCB) went back into radio on a modest level last fall, with a five-a-week frequency. This year, encouraged by the results, Arrid is buying 15 a week, and may step up the frequency even more in season. Arrid also doubled its radio markets from 35 last year to some 80 markets this year.

"Spot radio has become a part of Pall Mall's regular schedules," says SSCB buyer Walter Bowe. "We've not only stepped up the frequency in driving time from five to 15 a week since last year, but we've substantially increased our market coverage. This year we're in 103 of the top 125 markets."

Nescafé (through Bryan Houston) uses anywhere from 25 to 250 announcements weekly this year, often going into as many as seven stations in key markets. The instant coffee general uses some 90 stations in 50 top markets for three annual promotions. (For other examples of current spot radio campaigns, see Spot Buys, page 62.)

2. *Flurries* — The use of high-frequency waves of radio activity came to a peak of popularity last year; in 1955 it wasn't unusual for an advertiser to go into a market for two weeks, stay out four, go back in once more. This year, there's a general trend towards staying with a schedule longer. Even the two-week advocates, again like Nescafé, now stay in for four, six or even 10 weeks at a time.

"This is particularly true in launching new products," says K&E associate media director Phil Kenny. "Spot radio has become popular in introducing new products, often in combination with newspapers as well."

Quaker State (through K&E) had been a traditional print advertiser. Last year the account tried radio, both network and spot. The effort was so successful, that one-third of the account's budget this year is in radio, with more frequency of announcements used for longer time in more markets. The emphasis is on weekend and peak driving hours.

"Most advertisers still concentrate their radio spending in short flurries," says Kenny. "But concepts of 'short' are changing from two-to-four weeks to more eight and 10-week campaigns."

The indication is that longer campaigns give clients the benefit of better cumulative ratings, making it possible not only to reach more radio-homes, but also to reach them with more effective frequency than the two-week blitz might deliver.

As BBDO media director Fred Barrett told SPONSOR, in analysis of BBDO's recent booklet, "A Discussion of Radio," the emphasis is on finding new ways to reach more people more often at a low cost. One example cited was a recent 55-station buy for a BBDO client (see "How BBDO uses radio today," SPONSOR 27 October 1956):

BBDO bought over 50 stations for 13 weeks with about 25 or 30 announcements weekly per station. These announcements were a combination of run-of-schedule plus fixed-position buys in high-rated slots. The emphasis was upon reaching the highest number of different homes. To BBDO, this means buying sufficient wattage and

keeping the campaign going long enough to benefit from audience turnover.

3. *New clients* — Foods and drugs have come into the medium increasingly in the past year. But new cigarette brands are probably the most notable newcomers to spot radio.

"Among the new advertising categories or those which have allocated more to spot radio are the new cigarettes," says George Dietrich, NBC Spot Sales director of radio spot sales.

"Also, established brands are adding greatly to their spot radio budgets. Food money is stronger due to the fact that competition is keen and also because trading stamps have heightened competition. More cold remedies are coming in. This year has seen a great upsurge in cold remedy allotments to the medium."

Says a McCann-Erickson media executive: "Radio is getting a big play from foods particularly. The big reason is that budgets can't keep expanding and rate increases in tv have forced expansion into radio. From such early use of spot radio, food clients are finding that they can get low-cost circulation from the medium."

As one top agency media director pointed out, five years ago radio budgets were cut into by tv. Now there are instances of a reverse switch, although the general method of media planning today calls for radio recommendations being included in the very earliest media strategy.

"Several traditional print advertisers have come into radio this year," says Katz radio sales manager Morris Kellner. "Millium, a lining for clothes, is just one example of this trend. But old-time radio advertisers like Pacquin's are also staging a comeback."

It's the combination of new clients, buying longer campaigns of higher frequency that accounts for a bulk of the spot radio increase. "Automotives are always heavy in fall," says Blair v.p. Bob Eastman. "The average length of campaigns this year, if you can average it, is eight to 10 weeks compared with two to six last year. But there are also more 26- and 52-week campaigns on the part of food and drug clients who want to carve out franchises. Everybody did his best to accommodate the auto business this fall, for instance. But the car clients are at a disadvantage compared to the number of long-range accounts."

4. *Spread*—In many cases, say media directors, buying early-morning radio has become a client cliché. They feel that some advantages of daytime and evening radio outweigh the ratings differential.

"Multiple-spotting has become a problem on some stations in the overcrowded early-morning hours," said Bobberteen. "Usually, most efficient use of radio dictates saturations and this necessarily means buying a spread."

"The spread is greater in the past three or four months," says Mitchell DeGroot, director of radio sales, Paul H. Raymer. "Early-morning is still the 'hot' time and is used on the basis of the campaign, but all hours are getting their share."

Part of the reason for the greater spread being bought is the very tightness of the most popular periods, of course. As Paul Weeks, v.p. of H-R Representatives, puts it: "Concentration used to be between 6:00 and 9:00 a.m. Now 4:00 to 7:00 p.m. is a second peak of popularity, but more clients are buying throughout the day as well."

5. *Future* — In 1957 national spot radio sales may increase 20 to 25% over boom-year 1956. So runs the consensus among a dozen rep firms. This estimate is based on a number of indications. For one thing, buyers have already begun asking about spring availabilities for major brands. Until this year, most agencymen felt that spot radio could be bought in the last minute. The fact that they're requesting schedules now shows that they're aware of the boom and are trying to protect their client's spot radio plans by placing orders early.

Also, major agency mediamen have indicated that 1957 media recommendations for many clients who had not been active in spot radio in the past few years now include plans for using the medium.

Lloyd George Venard, president of Venard, Rintoul and McConnell, says: "The resurgence of national spot radio is partially due to the fact that the national advertiser has discovered the value of saturation campaigns. Because of this, announcements will be bought in all hours of the day and night on a saturation campaign, as saturation spot radio is a proven cash register ringer."

"We've found many creative uses for spot radio," a Ted Bates media executive told SPONSOR. "It's an integral part of our advertising plans."

His views are echoed today in media departments in all major agencies. ◆

"You're very fortunate—our KRIZ Phoenix 'Special' was planned especially for feet that are feet!"

100% NEGRO PROGRAMS
WSOK
in NASHVILLE, TENNESSEE

# SURVEY OF TV COM'LS

With the support of the General Federation of Women's Clubs and other civic and social agencies around the country, the National Audience Board is beginning a survey of tv commercials. Unusual factor is that the organization, normally concerned with "good taste" in tv offerings, is as much interested in sales impact of the commercials reviewed.

Survey, in the form of questionnaires, to be distributed by GFWC and some 36 other groups in at least 64 cities, will cover commercials of network, national spot and local origin during the week from Nov. 26 through Dec. 2.

**Reprinted from Variety, Oct. 24, 1956**

LOWEST COST PER THOUSAND IN COLUMBUS

lowest cost-per-thousand in Columbus

WVKO

cost per thousand is 49% lower than its closest rival.

WVKO

delivers 5.3 average between 8 and 6. No ratings below 4.0. Pulse: Sept.-Oct. '56.

WVKO

covers what counts! 800,000 people in half millivolt contour. 550,000 of them are in Franklin County . . . the home county.

WVKO

Columbus, Ohio
*the station with a personality.*

Use the slide-rule and call Forjoe



# TV and radio NEWSMAKERS

**James M. Seward** has been named executive vice president of CBS Radio, a position that has remained vacant since that division and the CBS TV Division were organized as separate operating entities in 1951. Since that time both Seward and J. Kelly Smith had been serving as administrative vice-presidents of CBS Radio. Smith has resigned his position for reasons of health. He will, however, continue in a consultant capacity after 31 December. Concurrent with the appointment of Seward to his new assignment, Jules Dundes was made vice-president in charge of station administration. Both appointments took effect 19 November. Seward had first reached the status of a vice president in 1949 when he was put in charge of business affairs for network programs. He has been with CBS since 1933 when he joined the production staff.

**Stuart Henderson Britt** has been named administrative vice president of Earle Ludgin & Co., according to an announcement made by Earle Ludgin, chairman of the Board of the Chicago agency. Britt will assist Ludgin and Vincent R. Bliss, president of the agency, on various administrative matters, in order to give them more time for creative work and client service. For the past five years Britt has been a vice president, member of the plans board, and director of research of Needham, Louis and Brorby, Inc., Chicago. During the previous six years he had served in various management positions with McCann-Erickson. For several years Britt has been a consulting editor for the publishing house of McGraw-Hill for their series on advertising and selling. He's co-author of the book *Advertising and Research*, with D. B. Lucas.

**Matthew (Joe) Culligan,** 38-year-old v.p. in charge of NBC Radio, is a man who moves fast. He came to the post only 11 weeks ago; last week he went barnstorming across country to sell a new plan to affiliates. This plan includes: (1) five-minute news broadcast hourly from 7 a.m. to 11 p.m. over full net; (2) "hot line" news service direct from Radio Central, N.Y. designed to give local personalities new prestige as "newsbreakers"; (3) a 7.5% increase in station compensation; (4) 70-second station breaks permitting one-minute local sells; (6) right for affiliates to sell into open net programing, subject to recapture. Apparently NBC affiliates see the plan through Culligan's eyes—as a stimulus to greater revenue. It is meeting with acceptance. Success is nothing new for Joe. NBC TV's *Today* was losing $1 million a year when Joe came to doctor it; sales spurted to $10 million in following year.

*Louisville's*

# *BEST KNOWN FIGURE*

**11**

He's the WHAS-TV Channel 11 figure, reminding viewers in this instance of WHAS-TV's popular 6:00-6:15 pm, Monday through Friday interview program, "Small Talk". At other hours he addresses a typewriter and becomes a sportscaster to promote another WHAS-TV production, "Sportraits".

Many local and national advertisers recognize the value of participating schedules on these and other well-produced WHAS-TV shows. The Channel 11 figure constantly reminds viewers of WHAS-TV's excellent programs.

He should remind you that for selling results, individual and distinctive treatment, your advertising deserves the impact of programming of character. In Louisville, WHAS-TV programming PAYS OFF!

*Are you participating?*

VICTOR A. SHOLIS, *Director*
NEIL CLINE, *Station Mgr.*
Represented Nationally by Harrington, Righter & Parsons
Associated with The Courier-Journal and Louisville Times

316,000 WATTS
Channel 11
WHAS-TV
LOUISVILLE, KENTUCKY

BASIC CBS-TV Network

Sir Seven
STRIKETH
THE HEART
OF WISCONSIN

REPRESENTED BY
MEEKER TV
NEW YORK, CHI., LOS ANGELES, SAN FRAN.
HARRY HYETT
MINN. - ST. PAUL

540,420 POP.

153,680 HOMES

$567,064,000 Total Retail Sales

WSAU-TV 7
WAUSAU, WIS.
OWNED AND OPERATED BY
WISCONSIN VALLEY TELEVISION CORP.


# Reps at work

**Tom Judge,** eastern sales manager of CBS Television Spot Sales, recognizing that television will continue to grow only insofar as it continues to attract new advertisers, feels that the medium should offer the customer some proof of what it can do. "Many companies," says Tom, "cannot or will not hire research staffs to test the medium. In this way, they restrict themselves to the traditional forms of advertising. We have tried," he continues, "to attract these hesitant companies by our 'spot check' plan—an arrangement we have with a research organization whereby new spot advertisers have markets checked before and after their first television campaign." Judge says that thus far the spot check plan has proved successful, perhaps because it offers strong evidence as to the pulling power of the visual medium. In his words: "So far, we've been very satisfied with results of the plan but whatever method is used, reps are only going to attract the new business so vitally needed in a growing industry by presenting evidence of what television can do. In the medium's present and mature state, we must increase our services to advertisers."

**Richard O'Connell,** president, Richard O'Connell, Inc., feels that today's buyer and account man are fortunately looking more and more into specialized radio and its bonus effect on sales figures in specialized areas. "This applies," says Dick, "particularly in the Spanish-radio and tv field and in Negro radio. But an unfortunate by-product of this new awakening is the old-hat contention that *special money* must be appropriated for these specialized markets. This is basically unsound, as the very purpose of spot buying is to take advantage of the peculiarities of a given market and its media. Hence, Spanish stations should *automatically* be included in spot campaigns embracing markets of Latin complexion." O'Connell says that this also applies to Negro markets. Too often entire budgets end up with all the accent on what is really the minority faction of a market. "The old bromide of 'why fight it join it' is applicable in light of today's specialized research available to clients and buyers who must sell their wares in these markets. Of course, research slide rules are not manufactured: but the specialized-market picture *has* vastly improved."

# FAITH

Inborn — a child's faith.

But faith...in business...must be earned.

That's why when we make a sale, we also try to make friends. Friends won through the sustained action of promises performed.

As we see it, that's not only good business philosophy. It's good business, too.

**AVERY-KNODEL**
INCORPORATED

NEW YORK ATLANTA DALLAS DETROIT SAN FRANCISCO LOS ANGELES CHICAGO

## Spot radio in transition

By this time next year you may stand in line to buy spot radio in late afternoon and early evening.

We make this prediction because we sense a media revolution in the making. Following its brief dip in billings last year spot radio will break all previous records this year. Next year looks still better, as we read the signs.

Why is the medium that lost momentum in 1955 back on the upswing in 1956? How has the medium been changed to attract more clients?

The answer to both questions is the same: It is not the medium which has changed but the attitude of the clients toward it.

Some two years ago spot radio had adjusted its operation to fit the needs of the television era. It was highly flexible, lower in cost, and beginning to sell creatively. Yet the 1955 decline came simply because spot radio's salesmen had not yet succeeded in establishing a positive psychology among advertisers. Many bought the medium with secondary interest for secondary purposes.

Today client psychology has begun to change. SPONSOR finds advertisers buying the medium enthusiastically to accomplish basic advertising objectives. They have discovered saturation radio, radio's economy, and many more useful values. Agencies tell us: "We no longer have to sell our clients on spot radio. They're sold. Now we can concentrate on ways to use the medium creatively."

What has happened in 1956 is that the hard, creative selling by individual representative firms, by stations, by SRA and RAB has finally penetrated. Now watch the medium go. And if you're an advertiser, sit down right now and examine the implications for you of the revolution in psychology that's taken place. (See the lead article this issue, page 23.)

The swing of the psychological pendulum means spot radio is going to be in demand increasingly. It means that if you're to establish franchises for the times you want, now is the time to move. We repeat, You'll stand in line next year for many periods which are now readily available.

**THIS WE FIGHT FOR** *It's hard to believe, but tv still has no official set count and the problem becomes more acute every day. As color tv's growth accelerates, the need will be all the more acute for an accepted census of sets.*

## 10-SECOND SPOTS

**Watch-dog:** CBS TV has appointed an animal censor to make sure animals appearing on their net maintain a "certain dignity." *Down, Rover, and don't scratch that flea!*

**Toyland:** Tv's impact on small fry is reflected in some new toys for Christmas: a *Jackie Gleason* game and a *Dragnet* Crime Laboratory. *And why not tot-sized Univac?*

**Definition:** "Clear Time" is when you're just sitting around at your desk with nothing to do.

**Competitive situation?** Listed in the credits as writer of a Screen Gems' *Captain Midnight* episode sponsored by Ovaltine was Wallace Bosco.

**Ratings and sex:** At RTES meeting, Sam Cook Digges, gen. mgr. WCBS-TV, said: "Ratings are like sex: when they're good, they're very, very good, and when they're bad, they're still pretty good."

**Ice-breaker:** Anderson & Cairns is running institutional ads in N. Y. papers introducing members of their agency family. Last week, one featured Carroll Cronin, head of traffic—described her as a "study in tenacity, tranquillity and tact." Ad concluded, "Why don't you pick up that phone and ask for Carroll Cronin. . ." First of about half a dozen calls that Carroll received was from a man who refused to divulge his name. "Silliest thing I ever did," he said, "but I read the ad and just *had* to call you up." Then he hung up.

**Scrubbed:** A tv show called *Date With The Angels* has been bought for next summer by P&G. *You can bet these angels will have no dirty faces.*

**Ouch, my ulcer!** Clients we don't think we'd like to be the agency for: Quick Mfg., Tension Envelope Corp., Race & Race, Inc.

**Trend:** Mercury's new car model commercials lay stress on visible styling rather than on under-the-hood advances. *Another example of the emphasis of packaging.*

**Definition:** A "Courtesy Announcement" is a polite commercial.

# IN BALTIMORE

# WBAL-TV PERSONALITIES

# REALLY STAND OUT

**Here's the crowd we're proud of—**

*Top row, left to right:*
Bob Jones
Jo-Jo of Paul's Puppets
Nancy Clark
Ed Shoop
Keith McBee
Maggie Lynn
Al Herndon
Jay Grayson

*Center:*
Miss Nancy
Brent Gunts
Galen Fromme
Joe Croghon
Mac Davies
Vince Bagli
Arnold Wilkes

*Bottom:*
Conway Robinson
Mollie Martin
Paul Shields
Jimmy West
Dick McCauley
Richard Dix
Jack Redfern

Ask any Maryland viewers to name their favorite local TV personality. Surveys show that eight out of ten will name one of the guys or dolls at WBAL-TV. Ask an advertiser where he goes first to audition people to promote his product. You'll get the same answer . . . WBAL-TV.

One Baltimore outlet has a star-studded stable of winning personalities—as well known to viewers as their next-door neighbors. And these people can really sell! Viewers know them, like them, and believe in products they recommend. Personalities at WBAL-TV get a big build-up—a big backing from Baltimore's stand-out station . . . WBAL-TV.

**WBAL-TV Channel 11** NBC

*nationally represented by* **EDWARD PETRY & CO., INC.**

television station representatives